

A Course of Lessons in
Public School Music by
Frances E. Clark

given through the

SIEGEL-MYERS CORRESPONDENCE SCHOOL OF MUSIC

Lessons and Examination Papers

Nos. 26 - 50

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

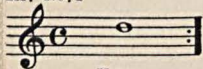
Lesson No 26

November

In the music study for the month of November you must use many exercises on the vowel sounds \bar{O} and \bar{OO} , in imitating the sound of the wind. The material will be largely the same as that given in Lessons Nos. 9, 12 and 13 (which you should review), but the methods of presenting it will, of course, be a little more advanced for the First Grade pupils. The long \bar{O} requires the mouth to be placed in a round shape, with the lips pushed forward. The long \bar{OO} requires the same position of the mouth, but with the lips closer and pushed farther forward. In either case, the sound must be produced at the extreme front of the lips. In all of the little songs, search out the words containing \bar{O} or \bar{OO} , and have the children sing them over, as vowel drill, on any easy high pitch. Use such words as those below for the vowel sounds \bar{O} and \bar{OO} .

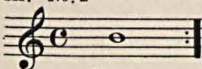
(Teacher sings and children give back.)

III. No. 1



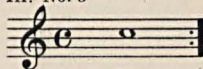
Home

III. No. 2



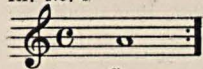
Crow

III. No. 3



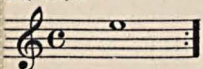
Go

III. No. 4



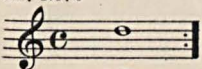
So

III. No. 5



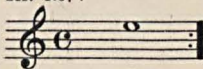
Flow

III. No. 6



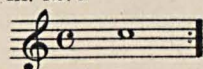
Loo

III. No. 7



Coo

III. No. 8



Do

We must *teach* the children the mouth positions for different vowel sounds. Many teachers have tried to get the forward tone without definitely teaching tone placing, and, indeed, many contend that the perfect tone should come naturally, without any effort, or placing. This is true to a certain extent, and would be the case if the children heard only cultured singers who sang with correctly placed tone. Unfortunately this is not possible in school work, and so we must early *teach* the children correct habits of tone placing, so that the easy, clear, unforced tone becomes habitual.

For appropriate topics for tone matching, review Lesson No 9 for words suggested by the Thanksgiving Season, the Indian calls, etc. You can use also for this month the song "Five Fat Turkeys" (Lesson No 9), presenting it now with the methods suggested in Lesson No 23. First sing the song to the children, and then tell them that the turkeys on Grandpa's farm sometimes get wary, and roost in queer places to escape the cook. Sing the song through once more; then let the children hum as usual, and have them sing it alone as soon as they have caught the melody. To lend a little extra action to the song, let five boys strut about the room in imitation of the boastful turkeys.

THE SCALE

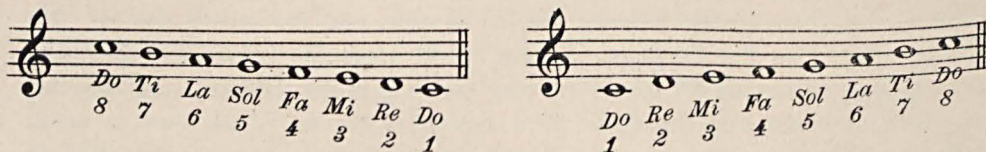
All music is based directly on a scale form, of one kind or another. Primitive races used a five toned scale, corresponding to our scale with the fourth and seventh tones omitted, thereby eliminating the half step interval which occurs between the third and fourth, and seventh and eighth degrees of the scale. This was called the "Pentatonic" (five toned) scale. Chinese and Japanese music is formed on this scale, and it is also used in some early Irish and Scotch songs. The old Sunday School tune "There is a Happy Land" is an example of the use of this scale. Much old Scotch music is based on a scale form beginning on the second tone, or Re, of our scale. This is now called the Re Scale. Much early Christian music was based on the scale beginning on that tone which corresponds to the sixth tone, or La, of our scale. Nearly all early plantation tunes, and most negro songs, are written in the minor scale; sometimes, also, the Pentatonic scale is used as the basis of their melodies.

There is wide divergence of opinion among supervisors as to the teaching and use of the Major Scale in the music of the Public Schools. It is impossible to think of music outside of its scale relation, and the fact is evident that a large proportion of music is based directly on the succession of the eight tones which we call the Major Scale. Ever since music began to be studied generally, it has been considered in its relation to the scale. A few years ago, there was a tendency among school authorities to hold that the simple scale form, as such, should not be presented, but that a knowledge of it should be gained only from its use in song form. Possibly at that time, too much attention had been given to scales and exercises, and not enough to songs; but it is evident that children should have songs and also a knowledge of the scale, in order to develop properly their musical sense. Therefore, in these lessons both methods will be presented, so that the teacher studying these lessons may be equipped to present whichever system is required by the School authorities.

If the pure scale form is to be taught, it should first be presented as a *song*. It can be used as any other song, and you should not call attention to the fact that it is a scale song. For practical purposes, the tones of the scale are named with the Italian syllables, Do, Re, Mi, Fa, Sol, La, Ti, Do,* and are also designated numerically, being numbered from 1 to 8. This is shown in Illustration No. 9.

With young children, teach the scales from the upper tones down, because if the child starts with a high head tone, he will carry the same quality down to the lower tones.

III. No. 9

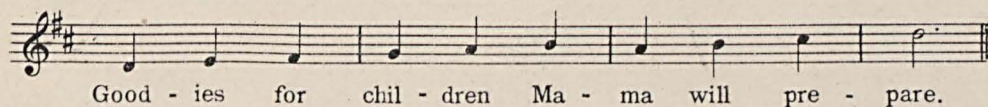
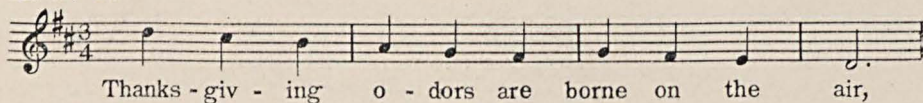


*Use the Italian pronunciation for these syllables, giving I the sound of long E; E the sound of long A, A the sound of Ah as in "Father," and O the sound of long O, as in "No." Thus, the syllable sounds will be pronounced as if spelled as follows: Dō, Rāy, Mee, Fah, Sōl, Lah, Tee, Dō.

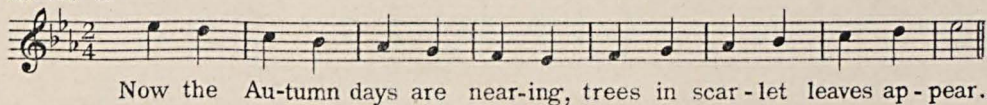
These "number names" are used when speaking of the individual tones, while the "syllable names" are used when singing. The German schools do not use the "syllable names," because they do not teach what is called the "movable Do," which will be studied in later lessons. For the present it is sufficient if you can sing down and up the scale with La, or with the scale syllables, and can apply the melody of the scale to the little groups of words suggested in the lesson.

We should now begin to teach the scale as a little song, just as we have taught other little song phrases. We need not say it is a scale, or comment upon it, but simply present it as a little song, among other little songs. Take the pitch D, E flat or E, and sing the scale descending (from the high tones down). In scale work, you should keep a high pitch and sing, for the present, the descending scale always first. You will notice that the scale has a definite rhythm. It is a well established fact among supervisors that all exercises should be presented in rhythmic form. The scale songs in Illustrations Nos. 10-14 will be found useful for scale study in the month of November.

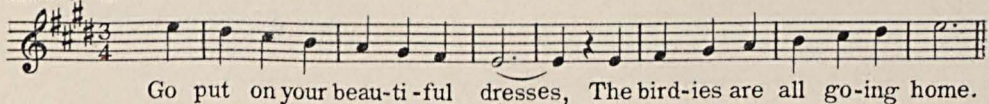
III. No 10



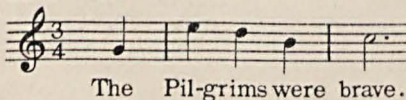
III. No 11



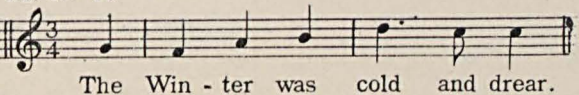
III. No 12



III. No 13



III. No 14



The song "Thanksgiving Day" can be used for the Thanksgiving Day Exercises

THANKSGIVING DAY

DANIEL PROTHEROE

Allegretto

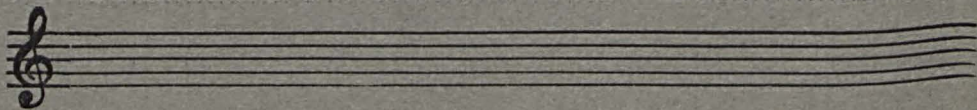
Thanks-giv-ing day is the day for me, With its tur-key and pumpkin pie, 'Tis

bet-ter than an-y Christ-mas-tree, Or ev-en Fourth of Ju - ly For

Grand-ma comes, and Aun-tie May, With Grand-pa and Un-cle Joe. O!

Yes, I think Thanks-giv-ing day is the jol-li-est day I know.

6. What is the Pentatonic Scale?.....
7. What nations have used this scale as the basis of their music?.....
8. What is the Re Scale?.....
9. What other tone of the scale is the basis of another scale that is much used?.....
10. Discuss the relation of music to the scale.....
11. How should this relationship guide the presentation of the scale to the class?.....
12. What are the two methods of presenting the scale?.....
13. Which method is advocated by your School Authorities?.....
14. Discuss the advantage of presenting the scale as a song.....
15. Write the scale on the staff below, and give the syllables which are used to designate the successive tones of the scale.....



16. State when the number names and when the syllable names of the scale should be used
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17. Do you appreciate the value of rhythmical songs in the presentation of the scale song in the manner given in this lesson?.....
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18. If you are teaching in the First Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

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Intermediate and Grammar Grade teachers only should answer the following questions:

19. *In any grade, the teacher will find more or less difficulty in teaching the scale form, and will find that the children need considerable training, in order to sing the scale correctly. If you find this condition in your class, you can apply the suggestions in this lesson to secure improvement.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

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In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Answer
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Q. 2
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Answer
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Q. 3.....
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Q. 4.....
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Answer
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Q. 5.....
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Answer
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SIEGEL - MYERS

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Lesson No 27

December

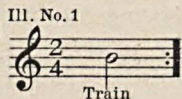
You should now use many of our little song stories for studies in close observation. Take, for instance, the little Thanksgiving song in Lesson No 26, and ask such questions about it as, How many lines in each verse? What is the first word? What is the last word? What is the song about? Who can sing the first word in the first line? Who can sing the first word in the last line? Who can sing the entire song? Who can sing the second line? Who can sing the first half of the song? Who can sing the last half of the song? Are there eight little children here who can sing one line each, one after the other, so that it will sound as if one person were singing the entire song? etc.

In the same way, make individual study of any of the little songs the children know. They will enjoy singing the phrases of these songs more than the word melodies alone, and they should sing them for you readily. At first, have only Group A of the class show the others how to do it. Then permit the second, or middle division, to experiment with it, and later those with untrue voices. Endless patience and perseverance are needed now in the early part of the year, to see that every child is progressing properly with the ear training. Each child should make some noticeable progress, and each succeeding month he should prove more capable of giving back the little word phrases.

Make a little game of your tone matching exercises. Let one of the best singers be a Christmas Fairy, and come into the room, bringing imaginary Christmas gifts. Let her sing the names of these gifts, and call upon certain children to give back the little phrases. If the latter fail, they cannot have the gift. The children often show great ingenuity in calling out little phrases for their playmates to imitate. Insist, however, that each gift have its own tune, and in this way you can cultivate originality in the invention of melodies. The following may serve as a model for this kind of work.

Now, Mary is going to be our Christmas Fairy, and will bring in a great big basket of gifts for us all. As she takes each gift out of the basket, she will call each one by name, and tell us the little girl or boy to whom she wants to give it, and then we will reply by singing the name of the gift back to her.

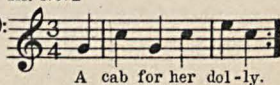
Mary, you may begin. (*Mary sings a melody for the name James, and holds out an imaginary train, singing also a phrase for the word Train, as in Illustration No 1.*)



(*James imitates this phrase incorrectly.*) Ah! James,

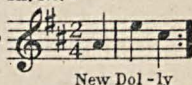
that is not the right way; Mary sang about the Train a little higher. Now, you try again. Mary, you call it again, just as you did before. (*Mary sings.*) Now, once more, James. (*James sings.*) That is better and almost right. Now, just once more, James, and then you may have the Train sure enough. (*James sings, and Mary hands him the imaginary Train.*)

Ill. No. 2



Mary, what have you for Mabel? (*Mary answers:*) That is a nice Christmas present. You may give it to Mabel. (*Mary sings Mabel's name, and Mabel tries to sing Ill. No 2, but fails.*) No, Mabel, that is a long story, and you did not sing it as Mary did. Sing it again, Mary. (*Mary sings.*) Now, Mabel, you try it. (*Mabel sings.*) Yes, that is much better. (*Mary hands Mabel the imaginary Doll.*)

Ill. No. 3



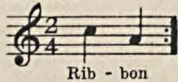
The game may be continued in this manner with such phrases as,

Ill. No. 4



for Jennie;

Ill. No. 5



for John;

Ill. No. 6



for Margaret;

Ill. No. 7



for Tommy;

Ill. No. 8



for Charles;

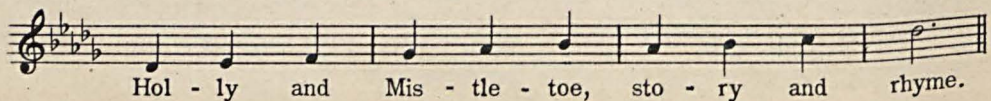
for Herbert.

Use for tone matching throughout the month the thoughts of the seasons, as outlined in Lesson No 10. Such phrases as "Christmas Day," "Santa Claus," "Jingle, Jingle, Bells," "Reindeer," "Christmas Tree," "Holly," etc., are appropriate topics.

Longer phrases can be used for the scale songs. Observe that it is possible to sing both down and up the scale in using the words given in Illustration No 9.

SCALE SONG

Ill. No 9



Give individual work on the scale songs learned in the month of November, introducing this practice at least three times a week.

With all the ear training, as indicated above, we must not forget that the *song* is the principle thing to be studied and worked with. You should teach on the average four or five songs each month, some very short and some longer. The songs given with the lessons are not exhaustive, and should be supplemented by many more from the primer, or regular book in use in the school: they merely indicate the *kind* of songs it is best to use.

It is a good plan to have a little weekly "concert," in which each child in the class sings some song of his own choosing. He may sing these songs by himself, or may choose a partner from one of the three groups, to sing with him.

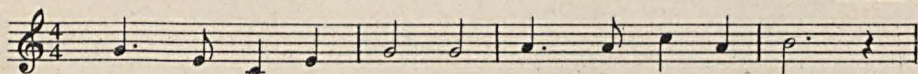
We should learn more than the usual number of songs in the month of December, as there will be exercises on the day before school closes; and therefore it is wise to do less ear training throughout this month, and put more emphasis on the singing of songs.

Teach a number of Christmas songs, which express the spirit of love and peace on earth, and the joy of gift giving. Unless the rules of your School Authorities forbid, you can teach some of the many beautiful songs of the Manger, the Star, and the Christ Child.

The songs given below can be used in any school room.

SANTA CLAUS

M. HAISLER

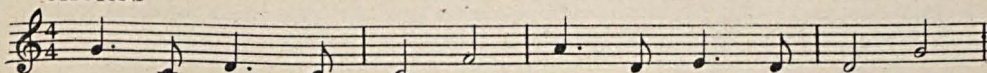


1. San - ta Claus is com - ing down the chim - ney sure,
2. Finds the stock - ings read - y, finds them great and small,
3. San - ta Claus, good fel - low, lit - tle chil - dren's joy,

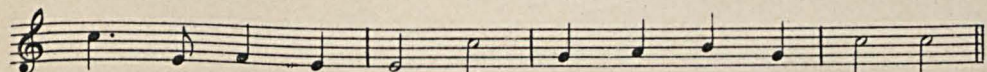


Bring - ing gifts for chil - dren, rich and poor.
Fills them up so quick - ly, one and all.
Oh! we love you tru - ly, each girl and boy.

CHORUS



Down the chim - ney creep - ing, creep - ing, creep - ing, creep - ing,



While we all are sleep - ing, sleep - ing, sleep - ing, sleep - ing.

MERRY CHRISTMAS

Allegro

DANIEL PROTHEROE

1. Mer - ry Christmas, hap - py chil - dren, San - ta'll soon be here,
2. Christmas trees and boughs of hol - ly, Se - crets in the air,

The first system of music is in 4/4 time, key of B-flat major. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The piano part consists of chords in the right hand and a simple bass line in the left hand.

With his lit - tle Snowland fai - ries, Bring - ing Christmas cheer.
'Tis the sea - son to be jol - ly, Joy is - ev' - ry - where.

The second system continues the melody and accompaniment. The piano part includes some eighth-note patterns in the right hand and sustained chords in the left hand.

Jin - gle, jin - gle, jin - gle, jing the sleigh bells ring, Mer - ry, mer - ry Christmas, happy

The third system features a more active piano accompaniment with eighth-note patterns in both hands, mirroring the vocal melody's rhythm.

voi - ces sing. Fun - ny lit - tle stock - ings, stuffed from

The fourth system continues the lively piano accompaniment. The vocal melody has some rests, and the piano part fills the space with rhythmic patterns.

top to toe. Oh! we're glad that Christmas time is here.

The fifth system concludes the piece with a final vocal phrase and a piano accompaniment that ends with a double bar line and repeat signs.

5. What kind of phrases can now be used for the simple scale songs?.....

6. What degree of skill should a class have at this time, in singing scale songs, both down and up the scale?.....
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7. How are ear training and voice development exercises related to the song study in the First Grade?
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8. Give below a list of five songs which are simple enough to be used in the song study of the First Grade.....
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9. What is the weekly "concert," and what is its value?.....
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10. Why should more emphasis be put upon the song study in the month of December than upon ear training?.....
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11. Why must tact be exercised by the teacher in the selection of songs for the month of December?
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12. If you are teaching in the First Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you follow this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

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Intermediate and Grammar Grade teachers only should answer the following questions:

13. *In any grade there will be children whose efforts can be stimulated by the personal appeal of such games as the Christmas Game of this lesson, and by observation studies on any songs previously learned. Also the scale songs, as outlined in the lesson, will be found valuable for continuing the scale study. Do you find the need of such teaching in your classroom? If so, you can use the suggestions in this lesson to correct the errors and stimulate the children to further effort.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

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In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Answer.....
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Q. 2.....
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Answer.....
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Q. 3.....
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Answer.....
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Q. 4.....
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Answer.....
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Q. 5.....
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Answer.....
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SIEGEL-MYERS

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A COURSE OF LESSONS IN
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Lesson N^o 28

January

In January, before the closing of the first semester of the school year, some further attention should be given to the positions of the lips in vowel study. In this lesson, we shall study the vowel sound \bar{E} , first reviewing Lesson N^o 14 on the same subject. For the long vowel sound \bar{E} , the mouth should be in a smiling position with the lips drawn back against the teeth, in an easy, natural way, the teeth slightly apart. The tone is focused between the teeth, and should sound both clear and soft. With the lips and teeth in this position, have the children sing the word "Dear," with the tone light, and well forward. Such words as "we," "tree," "see," "greet," "sweet," "me," etc. can be sung on different tones, and they form excellent practice for this vowel. Search out the various words in the familiar songs, which contain the vowel sound of long \bar{E} , and insist that they be sung with the same light, clear tone, with the tone well forward in the front of the mouth.

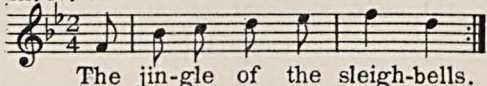
Give particular attention to such words in the songs. For instance, in the song "Merry Christmas," studied last month, the words "here" at the end of the first line, "cheer" at the end of the second line, and "trees" and "season" in the second stanza, must each emphasize the forward tone quality for the vowel sound \bar{E} .

The Christmas songs which we learned last month can now be used for individual drill, as outlined in Lesson N^o 25. Take up each song in turn, calling first for volunteers to sing the song, and then choosing the children row by row, each row singing its line in perfect time. Continue the weekly "concerts," allowing each child to select the song he wishes to sing. At first, several will probably choose the same song, but they will soon try to find one that nobody else has sung. In this way, they will be able to keep their entire repertoire ready for use. Many songs which would otherwise be put away for new ones, are thus reviewed by this concert inventory.

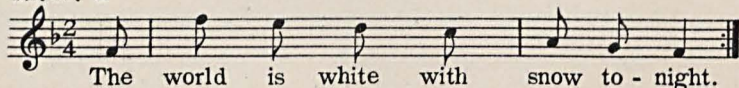
Throughout the remainder of the school year, unremitting attention must be given to those children whose voices are still low. With these children, it is well to reverse the training used where the sense of pitch is normal. Use the scale song frequently, but begin with a *low* pitch and coax the voice up higher, step by step. Let such a child begin the scale wherever he wants to, and help him to sing the *ascending* scale as far as he can with ease. This may not be more than three or four tones, and then he will continue to sing on the same pitch. Then start on a slightly higher pitch than you did before and try again, gradually going higher as the child is able. Sometimes, after training like this, a complete break into the high head tone is made possible, by using the "peep" of the little chick, the "meow" of the kitten, or the "toot" of the train for imitation.

With the exception of the scale work, the method of training this class of children in the First Grade is practically identical with that pursued in the Kindergarten. *The voice can be developed best through the ear,* and you must bend every effort to cultivate this sense of pitch and the child's ability to respond to the phrases. Teach new scale songs, such as those given in Illustrations Nos. 1 and 2, and have individual drill on those previously learned.

Ill. No 1



Ill. No 2



We now come to the use of the syllable names in scale study. A great many teachers do not present the scale as a whole at this time, but prefer to allow the children to become familiar with the syllable names by using them in connection with the little songs as a sort of extra verse. It is, however, the opinion of the writer of this course of lessons that since the scale must be dealt with constantly, it is better to learn it as a whole, substituting, in their natural sequence, the syllable names, for the words in the scale songs. When a knowledge of the syllable names is thus acquired by the pupils, it can be used afterwards at will, and produces much greater freedom in the singing of the children. When the syllable names of the scale tones are taught, not in sequence, but as the extra verse of the song, it will be necessary for you each time to familiarize the children with the order in which these syllable names occur, in that particular song.

Let us take, for instance, the little song "Jacky Frost," and teach it with the syllable names as an extra verse. We give below, the melody and words, and over

the melody you will find printed the syllable names for the scale steps. Teach the song in the usual manner, and then sing this extra verse while the children listen. Sing once more with the children humming, and then allow them to sing with you, and thus familiarize themselves with the syllable names.

LAURA E. RICHARDS

JACKY FROST

ELEANOR SMITH

By permission of Little, Brown & Co.

Allegretto Sol Mi Mi Re La La Ti Re Fa La Sol

1. Jack - y Frost, Jack - y Frost Came in the night,
2. Jack - y Frost, Jack - y Frost Crept round the house,

Sol Mi Mi Mi Re La La Ti Sol Ti Do

Left the mead - ows that he cross'd, All gleam - ing white;
Sly as a sil - ver fox, Still as a mouse.

Re Re Do Do Ti Re Re Do Do Ti La Sol

Paint - ed with his sil - ver brush, Ev' - ry win - dow pane;
Out our lit - tle Jen - ny came, Blush - ing like a rose,

Sol Sol Mi Mi Re La La La Ti Ti Sol Ti Do

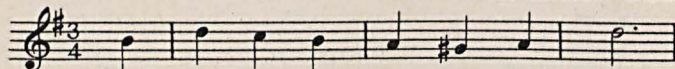
Kiss'd the leaves and made them blush, Blush and blush a - gain.
Up jump'd Jack - y Frost, And pinch'd her lit - tle nose.

To carry out this plan of study, take any of the little songs we have studied, and write out the syllable names for the notes, comparing your work with the table given in Illustration No 9 of Lesson No 26. DO is always the key note.

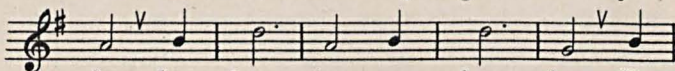
The little song "The Winter Day" is a very simple action song, which proves interesting to the class if slightly dramatized. They can appear to go to sleep on the desks, or make gentle motions with the arms, imitating the swaying branches and falling snow flakes, or the rolling and throwing of snow balls. The little song "Jacky Frost," given on page 3, and the "Eskimo" song in Lesson No 11 (together with the songs of winter to be found in the books used in your school room), are all seasonable, and will provide you with excellent material for this month's song study.

A WINTER DAY

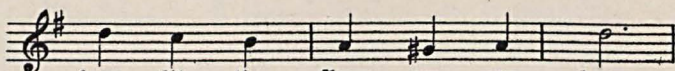
OLD ACTION SONG.



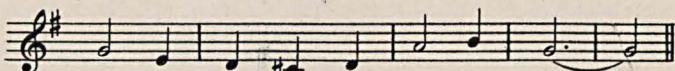
1. The dear lit - tle flow - ers are sleep -
2. And gen - tly the branch - es are sway -
3. The snow - flakes are si - lent - ly fall -
4. The chil - dren their snow - balls are roll -
5. The snow - birds are chirp - ing and fly -



ing, Are sleep - ing, are sleep - ing; The
 ing, Are sway - ing, are sway - ing; And
 ing, Are fall - ing, are fall - ing; The
 ing, Are roll - ing, are roll - ing; The
 ing, Are fly - ing, are fly - ing; The



dear lit - tle flow - ers are sleep -
 gen - tly the branch - es are sway -
 snow - flakes are si - lent - ly fall -
 chil - dren their snow - balls are roll -
 snow - birds are chirp - ing and fly -



ing, This beau - ti - ful win - ter day ____
 ing, This beau - ti - ful win - ter day ____
 ing, This beau - ti - ful win - ter day ____
 ing, And throw - ing this win - ter day ____
 ing, This beau - ti - ful win - ter day ____

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 28

Name..... { Class Letter and No.
 { Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. (a) What vowel should be studied in the month of January before the close of the first semester of the school year?.....

- (b) Should there be a review in this month, of the vowels which have been studied previously?.....

2. Describe the position of the lips and teeth in singing the vowel sound E.....

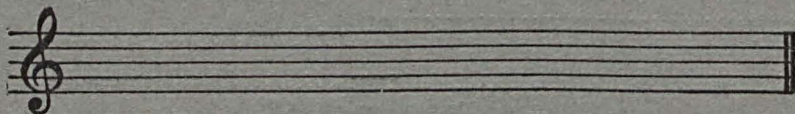
3. How can this vowel study be pursued in the songs as well as in the special drill?.....

4. Discuss the value of the continued weekly "concerts".....

5. What is the best process to use in training children's voices which persistently remain low? Describe fully.....

6. What is the fundamental principle of voice development?.....

7. Give on the staff below an original rhyme appropriately set to the notes of a descending scale

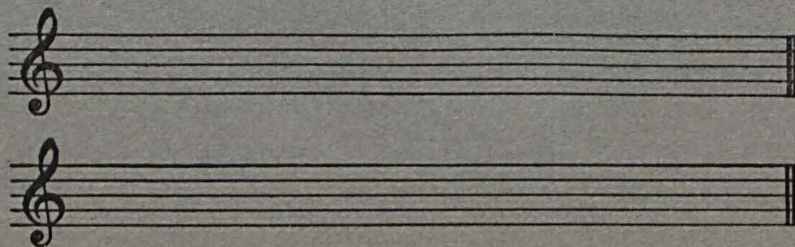


8. What are the two methods of presenting the syllable names of the scale tones?.....

9. Which in your opinion is the most effective way of teaching the scale syllables?.....

10. Discuss the advantage and disadvantage of teaching the syllable names of the scale tones as an extra verse to a song.....

11. Write on the staff below, the melody of the chorus in the song "Santa Claus" in Lesson No. 27, and place beneath each note its correct syllable name.....



12. What dramatization would you suggest for the song "Jacky Frost"?.....
.....
.....
13. What dramatization would you suggest for the "Eskimo" song in Lesson No. 11?.....
.....
.....
14. If you are teaching in the First Grade and can now put the suggestions for the work in
this particular part of the course to immediate and practical use, you should follow
the suggestions given as far as possible, departing therefrom only as may be found
necessary by the conditions in your classroom.

Intermediate and Grammar Grade teachers only should answer the following questions:

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
.....
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Answer.....
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Q. 2.....
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Answer.....
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Q. 3.....
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Answer.....
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Q. 4.....
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Answer.....
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Q. 5.....
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Answer.....
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SIEGEL - MYERS

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A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 29

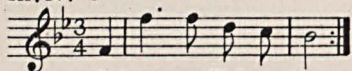
February

In February, the first month of the second semester, we often find a very unsettled condition of affairs in the classroom. Sometimes the First Grade will be composed of an entirely new group of children, all the former pupils moving into the Second Grade. But more often, the teacher will find a mixed class her portion. This is a very trying situation, in that it interrupts seriously the consecutive study of any subject by the class, but there is apparently no way of remedying the condition while there are semi-annual promotions. You must adjust your work according to the conditions which confront you. It may be necessary to review rapidly all that you have gone over in the training of the children who have been with you since September; but you must remember that when new children, whether few or many, come into your class with no training, they must be taught at once to give back the tone matching phrases, and to sing the vowel sounds properly. Until they can do this they cannot join the others, without entirely spoiling the singing of the class.

It is discouraging to go back every semester for this review work, but there seems to be no other way of meeting the conditions. You will find, however, that the work is made much easier than in the Fall, by reason of the desire of the old pupils to act as teachers to the new pupils. Often, a group of children will take a number of the new children into the corridor or unoccupied room, during recess, and teach them the songs they know. From these children the newcomers will learn many little phrases, and progress rapidly in the imitation exercises which, we have found, are the quickest means of ear training. Thus, you will see that the efforts of the children can be utilized to save your time. Review Lessons Nos. 21 and 22 for additional suggestions on the handling of this mixed class.

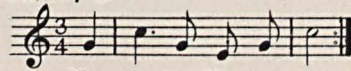
In this month, use for the tone matching exercises thoughts connected with Washington, Lincoln and St. Valentine's Day. Try to give as much variety as possible to melodies embodying these topics. Encourage the children to express in rhythmic form some thought of the month, such as those given in Illustrations Nos. 1, 2 and 3.

III. No 1



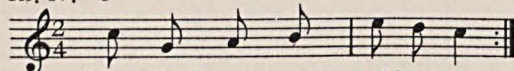
I love my Valen-tine.

III. No 2



He cut the Cherry tree.

III. No 3



Lin-corn was a noble man.

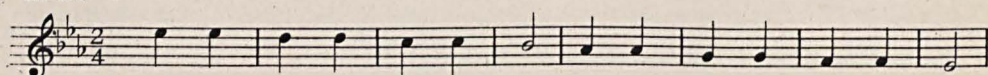
Then use any one of these or other phrases which the children may suggest, as a model. Encourage all of the class to try to make many different melodies for the same words. Use such words as Washington, Lincoln, Beautiful Flag, or Red, White and Blue, and induce every child to sing them in his own way.

February is the month for flag songs and march songs, so we shall have them much in evidence in the song study. Give a little flag to each child and let him wave it when marching.

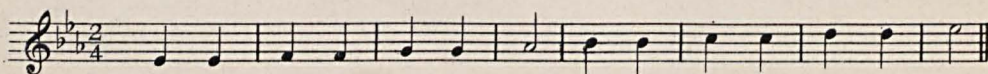
Tell stories of Washington and Lincoln, and of their splendid lives, and ask the children to make up a number of little melodies on such topics as these, using them for longer tone matching phrases, or even as little "home-made" songs.

The scale study should be continued throughout this month, taking the words for this purpose from the dominant thoughts of the month. A few such scale studies are given in Illustrations Nos. 4, 5 and 6.

III. No 4

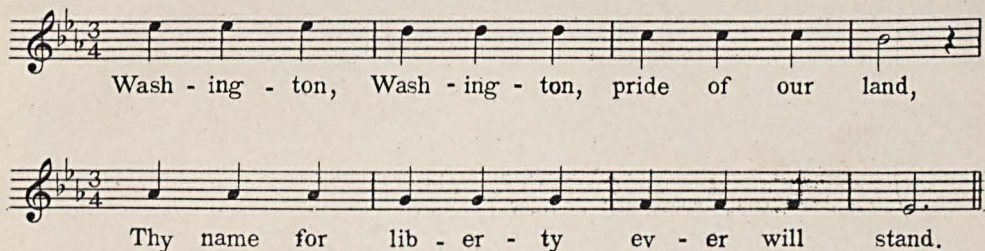


Hear the mu-sic of the drum, Down the street the sold-iers come;



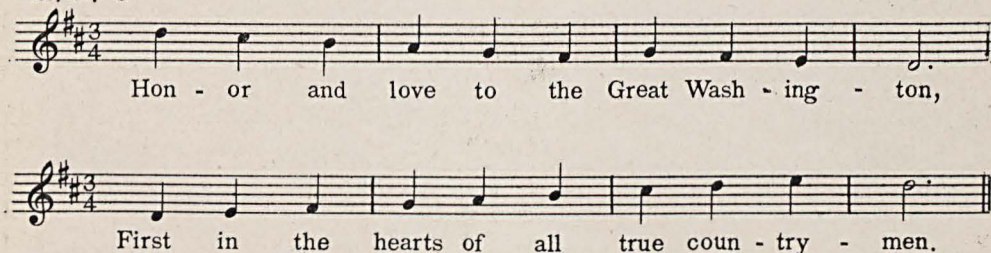
O'er their heads the ban-ners fly, As they're marching proud-ly by.

III. No 5



Wash - ing - ton, Wash - ing - ton, pride of our land,
Thy name for lib - er - ty ev - er will stand.

III. No 6



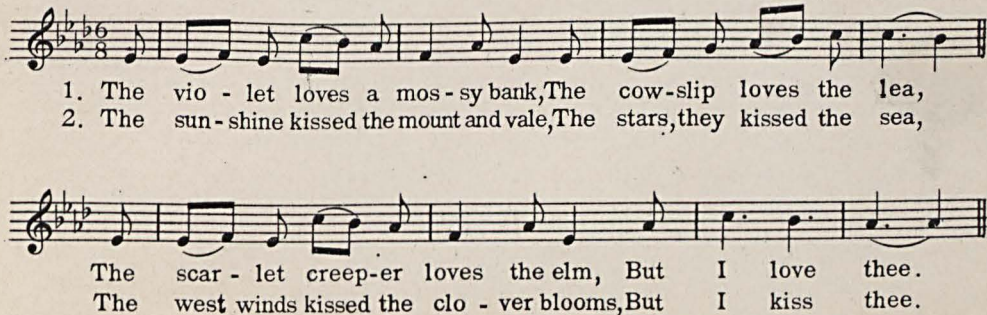
Hon - or and love to the Great Wash - ing - ton,
First in the hearts of all true coun - try - men.

Make individual work of the scale syllables, and see that every child tries to sing his best. You will, of course, give the most time and attention to those who are weakest, and who most need to be encouraged.

The following songs should be used on appropriate occasions throughout the month. The Marching Songs will be found particularly effective, and should be used often.

MAMA'S VALENTINE TO BABY

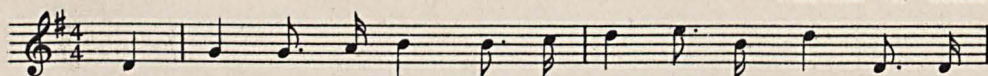
FRANCES E. CLARK



1. The vio - let loves a mos - sy bank, The cow - slip loves the lea,
2. The sun - shine kissed the mount and vale, The stars, they kissed the sea,
The scar - let creep - er loves the elm, But I love thee.
The west winds kissed the clo - ver blooms, But I kiss thee.

YOUNG SOLDIERS

FRANCES E. CLARK



1. We sol - diers go march - ing so brave - ly a - long, To the
 2. Let all mark the time, as we march two and two, We must
 3. Then wave our bright ban - ner so gai - ly on high, As we



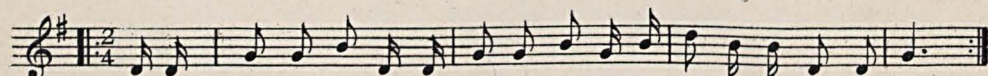
sound of the fife and the drum, dum - de - dum. We
 all keep our should - ers well down, dum - de - dum; And
 mer - ri - ly march on our way, dum - de - dum. Three



should - er our mus - kets, and sing a gay song, And we
 hold up our heads as good sold - iers all do, When they
 cheers for our Coun - try," each sold - ier must cry, "For the



all keep in step as we come, dum - de - dum.
 march through the streets of the town, dum - de - dum.
 stars and the stripes, boys, Hoo - ray," dum - de - dum.



Ta - ta - ta - ta - ta - ta - ta - ta - ta - ta - ta - ta - ta - ta - ta - ta - ta.

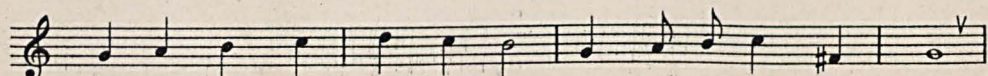
MARCHING SONG

ROBERT LOUIS STEVENSON

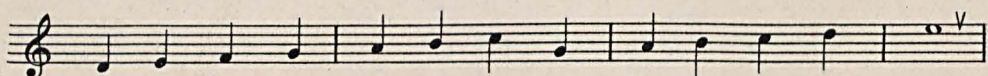
DANIEL PROTHEROE



1. Bring the comb and play up - on it! March - ing, here we come!
 2. All in the most mar - tial man - ner, March - ing dou - ble quick;



Wil - lie cocks his high - land bon - net, John - nie beats the drum.
 While the nap - kin like a ban - ner, Waves up - on a stick.



Ma - ry Jane com - mands the par - ty, Pe - ter leads the rear,
 Here's e - nough of fame and pil - lage, Great com - man - der Jane,



Feet in time, a - lert and heart - y, Each a Gren - a - dier.
 Now that we've been round the vil - lage, Let's go home a - gain.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 29

Name..... { Class Letter and No.
Account No.

[illegible]

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What conditions are usually found in the classroom in the month of February?.....

2. To what cause are these conditions due?.....

How should the teacher adjust her work to meet these changed conditions?.....

What is the effect of allowing untaught children to join in the regular class work?....

In what way can this review work be made easier for the teacher?.....

6. What are the appropriate topics for tone matching and songs in the month of February?

7. In what way can the scale study be related to the historical topics appropriate for this month?

8. Give a Model Lesson indicating the manner in which individual study of the scale syllables may be obtained.

9. How can the Marching Songs be used to secure drill in rhythm?

10. If you are teaching in the first grade and can now put the suggestions for the work in this particular particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.....

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

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Intermediate and Grammar Grade teachers only should answer the following questions:

11. *In any grade, the teacher will probably find a mixed class in her room, owing to the semi-annual promotions in the month of February. If you find yourself confronted with this condition, you can use the suggestions contained in this lesson for bringing the class quickly in shape for the advanced work.....*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

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In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Answer
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Q. 2.....
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Answer
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Q. 3.....
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Answer
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Q. 4.....
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Answer
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Q. 5.....
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Answer
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SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

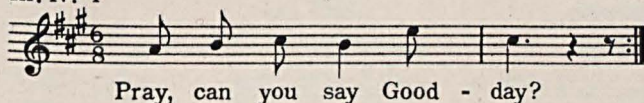
A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 30

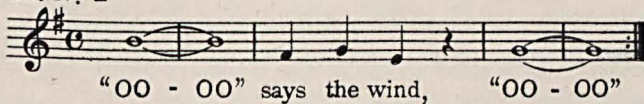
March

The blustering month of March brings us again an opportunity for the study of the vowel sounds \bar{O} and \bar{OO} , by imitating the wind. Review, at this time also the position of the mouth and the special exercises for the vowel sounds \bar{E} and \bar{A} studied last month, and take special pains to see that each tone is correctly placed, and that each word which employs any one of these four sounds is carefully and clearly enunciated, with the mouth properly shaped for the correct pronunciation of the words. You may draw little word melodies for tone matching from such nature topics as are appropriate to the month. The swelling of the buds in the early Spring and the stirring of Mother Nature; the early robin's call and the croak of the frogs, all furnish you good material for tone matching, bringing out these vowel sounds. The vowel sounds \bar{A} and \bar{OO} can be used as shown in Illustrations Nos. 1 and 2.

Ill. No 1

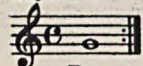
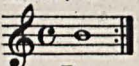
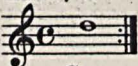
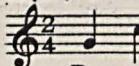



Ill. No 2



We will now take up the further study of the vowel sounds AH and AW, first reviewing Lessons Nos. 14 and 15. We find that for the vowel sound AH, the mouth should be open wide enough to permit the placing of two fingers between the teeth. The throat must be perfectly relaxed and easy, with absolutely no tension, or tightness anywhere. We cannot emphasize too strongly the importance of the free and relaxed throat in singing the bright AH sound. Any muscular effort in the throat produces a forced and heavy tone. Have the children laugh happily and lightly, and

then, still laughing, sing down the scale with La. Try this scale also with the syllables Ba and Ta. The T in the latter syllable, being a tip-tongue consonant, is excellent for vowel practice. Next, sing the word "Father" on the tone, A (taken from the pitch pipe.) Now, try the same word on the tone, upper C; and then take such words as those given in Illustrations Nos. 3-8, and with each word, try to secure the free throat and clear tone on the vowel sound AH.

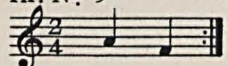
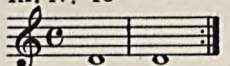
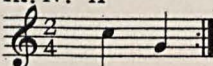
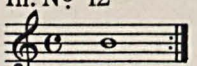
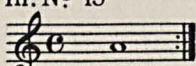
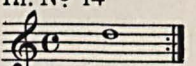
III. N ^o 3	III. N ^o 4	III. N ^o 5	III. N ^o 6	III. N ^o 7
				
Baa	Bar	Car	Pa - pa	Ma - ma

III. N^o 8



My baa-baa, and pa-pa and ma-ma, ja-ja, Are romping with me in the grass, Ha! Ha!

For the vowel sound AW, the mouth should be opened as wide as for AH, and then the lips should be drawn partly together, as though you were going to say the single vowel Ō. Further explanation of this position, and suggestions for getting the right lip position and vowel sound, are found in Lesson N^o 15. Take your tone matching phrases on such words as are given in Illustrations Nos. 9-14.

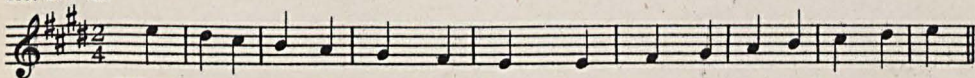
III. N ^o 9	III. N ^o 10	III. N ^o 11
		
Paw-paw	Caw - caw	See - saw
III. N ^o 12	III. N ^o 13	III. N ^o 14
		
Draw	Crawl	Ball

The children should now be able to sing in class, or individually, the syllable names of the scale. Use a small group of the truest voices to help others whose voices and ears are still untrue. Make special appeal to the ear of each child, in leading him to sing the scale accurately. Some difficulty may be met in singing the syllable Ti on the seventh tone of the scale, ascending. Watch carefully to see if this is sung correctly. It is sometimes a good plan to give special practice on this single tone, using the syllable Ti, obtaining the correct tone on your pitch pipe. Let no imperfection escape your criticism in this scale study, and do not flatter the class by saying it is "well done" when the pitch is incorrect. Children are very quick to discern any tendency toward insincerity. While they enjoy being praised and com-

plimented, yet their sense of justice is easily reached, and they have no respect for injudicious and indiscriminating praise when they, themselves, know perfectly well that the phrase, or scale is sung incorrectly. There will never be any real success in this, or any other study, without adherence to really high standards. Continual criticism is harmful and discourages further effort; but helpful criticism, the spirit of "Come on, let us do it better," offers the only way to accomplish better things and to establish the desired standard of self-criticism among the pupils themselves.

Little songs like that in Illustration No. 15, will serve for the scale study in the month of March.

III. No. 15



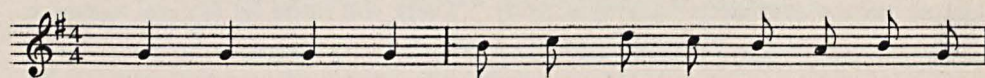
Which-ev-er way the wind doth blow, Some heart is glad to have it so.

In the First Grade, the dramatization of songs is as much a matter of interest as in the Kindergarten. There are many beautiful songs for the little folks which require some small amount of dramatization, which is both harmless and pleasing. A series of them, all short, simple and useful, can be found in the "Song Primer" by Alys E. Bentley. Take the song "My Fiddle," given on Page 4 of this lesson. Let the children take the imaginary violin in the left hand, incline the head until the chin touches the instrument, and taking the imaginary bow in the right hand, let them play the tune and sing the song, drawing a long bow as they hum the tone.

For the song "My Old Dan," also given on page 4, hold the imaginary reins in the hand and pull up sharply on the word "Whoa." Any good boat song, or barcarolle, may be made very effective by allowing the children to turn around and sit up on their own desks, and then bending slowly and gracefully back and forth with the arms extended, have them pull an imaginary oar. It is a splendid exercise, and if the little bodies are well held up in good position, and the bending toward the oar slowly done, it will not interfere seriously with the desirable soft tone quality.

The "Shoemaker Song" (found in Songs of the Child World, No. 1) may be dramatized by sitting upon the desks in the same way as in the Boat Song. Have the children take the left foot in the two hands and place it across the right knee. Let them go through the motions of sewing on the sole of the shoe, with the two needles as used by the shoemaker at work. In the chorus, tap the sole with the flat of the hand to suggest the broad-faced hammer.

MY OLD DAN



Jog, jog, jog, jog, My old Dan is al - ways read - y.



Jog, jog, jog, jog, Slow he is, but kind and stead - y.

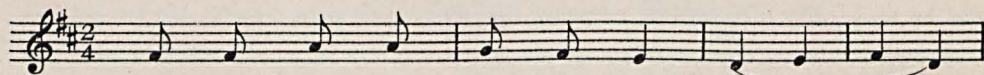


Jog, jog, jog, jog, When I want to, I can stop him,

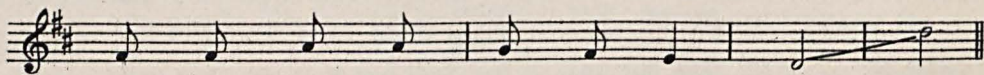


Just by say - ing "Whoa! Whoa!"

MY FIDDLE



Draw the bow a - cross the strings, Hm - - - m.



Lis - ten, as my fid - dle sings, Hm - - m.

6. Discuss very fully the value of just and helpful criticism of the class by the teacher....

7. What must the teacher avoid in dealing with the class?.....

8. Why should the spirit of self-criticism be established in the class?.....

9. What is the value of the rhythmical element in the scale songs, as given in Illustration No. 15?.....

10. Mention two songs which have either been previously included in these lessons, or with which you are familiar, and describe the appropriate dramatization which may accompany them

11. If you are teaching in the First Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.....

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

Intermediate and Grammar Grade teachers only should answer the following questions:

12. *In any grade, the teacher will find that the pupils need special training on all of the vowel sounds as a help to clear enunciation, and also of continued work on scale study through the scale songs and the use of syllable names. To the development and improvement of any of these conditions you can apply the principles of this lesson*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Answer.....
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Q. 2.....
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Answer.....
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Q. 3.....
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Answer.....
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Q. 4.....
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Answer.....
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Q. 5.....
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Answer.....
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SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 31

April

The month of April brings us sunshine and showers. The songs of the birds on their return in the Spring, their twittering under the eaves as they build their nests, and the appearance of the early Spring flowers, will give you, ready at hand, plenty of material for all the tone matching that is necessary. Do much individual work with the little songs, and have frequent concerts, in which the children sing whatever songs they choose. Almost every day, you should call upon the children by rows, to sing one or two phrases from any of the familiar songs. Now and then, you can sing the first phrase of any song which the class has learned, with the syllables La or Loo, and then ask the children to sing the words back to you. This forms an excellent ear training exercise. Sing, at first, only the first phrase of each song; then, later, you may give the melody of a phrase in the middle or at the end of a song, and ask if they can recognize the melody and name the song. The children will be surprisingly quick at recognizing these fragments of melodies, and will be able to give back to you at once the proper words.

Another interesting game is to invite some especially musical child to sing, with the syllables La and Loo, only the first phrase of some song which the class knows. Then ask the children to name the song and sing it complete. This is very helpful, and can be pursued until almost every child in the class can give correctly some one song.

It is not only necessary that the children now begin to understand the relation of the different scale tones to each other, but they must know accurately the order in which the syllables come, i. e., which syllable comes first, and which next. They must also learn to sing up or down the scale from any given note.

This may be accomplished in a variety of ways. You may call attention to the melodic turns, or interval skip found in the little songs. You may also appeal through the eye with some device to make these tone relations clear. One of the best of these games is to select eight children varying in height, from the tallest to the shortest in the room. Arrange them in order before the class, with the tallest child at the right, and the smallest one at the left of the line. Give them the names of the scale syllables. Now, standing behind this row, touch each one lightly on the head and sing the tone, or syllable, that each represents. Begin with high Do, and, touching each child's head in succession, let the children sing the scale. They have sung the scale with syllables many times before, and the only new point in this exercise is the definite relation of the scale tones to each other, expressed in visible form. They can see that Re lies next above Do; Mi next above Re, etc. In descending the scale, they see that Ti is next below Do; Fa is next below Sol, etc.

The children who stand for these tones, and who represent the syllable names, should only listen during this exercise, and not sing. The next time you take up the scale study, call the children out in regular order from their seats by singing their scale names. They will sing the syllables back to you, and then take their places in the line. Again, you may send them to their seats in irregular order, as Re, La, Fa, Ti; also, it is well to call some of them from their seats in irregular order, and then ask the class to name the missing ones.

Now, let individual children stand behind the row, or "keyboard," and point to the scale of heads, singing the scale descending and ascending. When all have learned to sing the scale both ways, in the regular order, and can tell what syllable comes above what other syllable, and what syllable comes below, you can begin to turn the melodies about, and sing a "down and up song" from every tone.

To develop this work, begin with the child representing high Do, and then touch the child representing Ti, and sing the tone with the class. Stop for a moment, and then sing back to Do. Do this several times. Again, touch the children representing

the syllables Do, Ti, La, and sing the tones with the class. Stop for a moment, and then sing back, "Ti, Do." Again, point to the children representing the syllables Do, Ti, La, Sol, and return to Do, having the children sing the syllables with you as you point. In this way, teach the return to the high Do from every other tone of the scale. Then, reversing the order, return to (or establish) low Do in the same manner.

Now, as the days go on and the children become more and more skillful in giving the tones on this "piano," take such exercises as the following, which teach how to turn, or sing up and down from any given point.

(Teacher points and children give back.)

{ Do, Re, Do, Re, Mi, Re, Do.
 { Mi, Fa, Mi, Re, Mi, Re, Do.
 { Sol, La, Sol, Fa, Sol, Fa, Mi.
 { Do, Ti, La, Ti, La, Ti, Do.

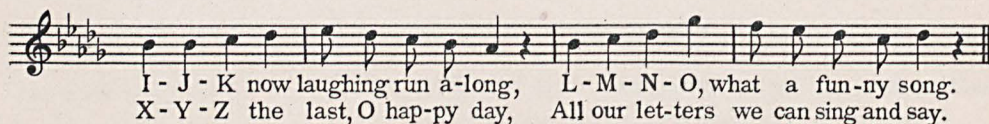
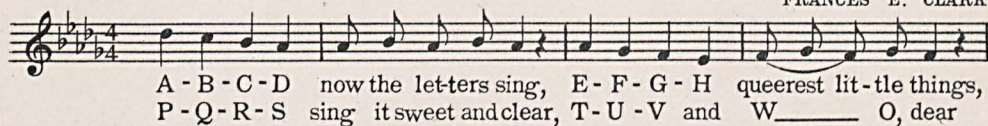
Make drills in going up from Sol and down from Sol; going up from Mi and down from Mi; etc. Now you can make little melodies involving this turning movement anywhere in the scale, forming, at first, little wave-like tunes without any skip, or the use of more than an interval of one step. Try to develop individuality in these little melodies. Point to the notes on the row of children yourself, although requiring the children to invent the melody.

In the beginning of this sort of scale study, you should choose the children with the poorest voices to represent the syllables. While they stand in the scale line they do not sing, and hence will be listening more intently to the tones the others sing. Later on, when some bright children have developed into leaders of the class, you should change the personnel of your "piano" and use it for the best singers as a reward of merit, and, incidentally, to stop their singing, which leads and covers up the weaker voices in the class. This is the best possible exercise for teaching scale relationship, and the results to be secured from this exercise, used in the form of a game, are surprising, in the degree of skill and knowledge which it develops in the class.

The following songs can be used to good advantage in this month, and the "Alphabet Song," especially will delight the children, as soon as they have learned their letters.

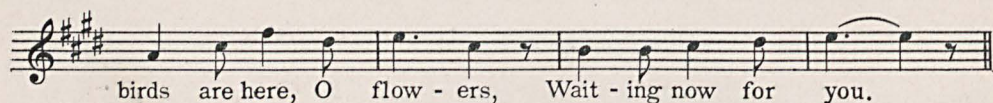
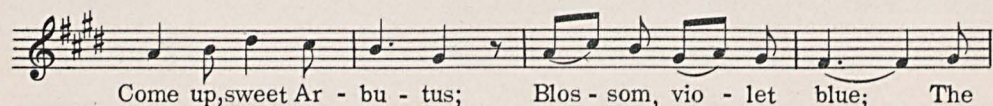
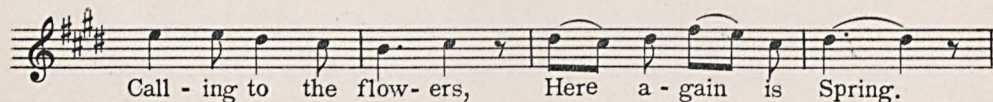
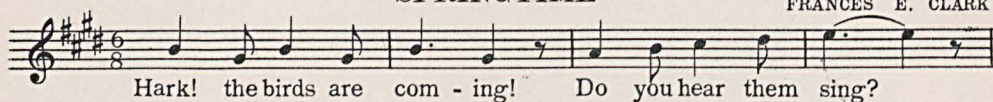
ALPHABET SONG

FRANCES E. CLARK



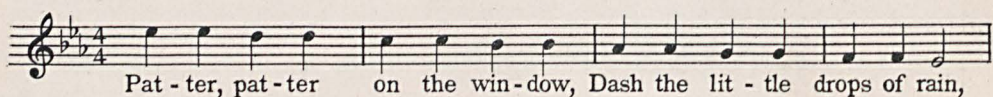
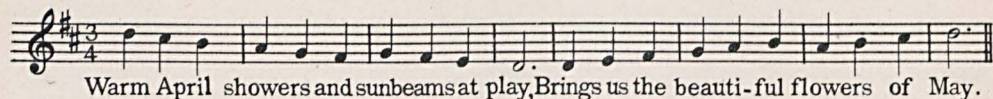
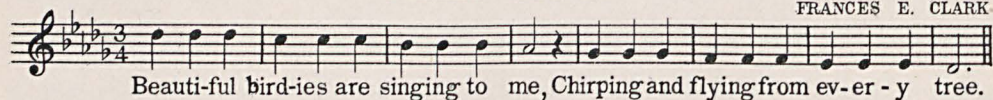
SPRINGTIME

FRANCES E. CLARK



SCALE SONGS

FRANCES E. CLARK



6. What is the importance of teaching the relation of the tones of the scale to each other?
7. Name two ways in which this relation may be impressed upon the class:
- (a)
-
-
- (b)
-
-
8. Describe fully the use of children in representing the scale visibly.....
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-
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9. What part should the children who represent the scale tones, take in the exercise?.....
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10. Explain how it is possible to vary the regular order of the scale tones, forming melodies
which move both up and down.....
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-
11. Give a short model lesson presenting this subject.....
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12. Give four original drills which may be used on the "piano" or "keyboard of children," as described in the lesson.....
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.....
13. In what way can you develop individuality in the invention of little melodies by the class?
.....
.....
.....
14. What two groups of pupils should be chosen to represent the syllables?.....
.....
.....
.....
15. If you are teaching in the First Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom. If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.
.....
.....
.....
16. *Intermediate and Grammar Grade teachers only should answer the following question: In any grade, the teacher will be able to use the method of ear training described in this lesson, as well as the scale drills given, to excellent effect. You can apply the suggestions in this lesson to correct any difficulty or deficiency of this kind in your class work. If you did this, you may enumerate below any changes you made, and give an account of the results you obtained*.....
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In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Answer
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Q. 2.....
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Answer
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Q. 3.....
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Answer
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Q. 4.....
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Answer
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Q. 5.....
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Answer
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SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 32

May

The month of May brings home to us all of our most beautiful birds. The warblers come with their sweetest songs, and the calls of the various birds give material well adapted to individual use for the few remaining children whose voices are slightly untrue. The songs of the month must partake of the joyousness of the season, and there must be many which tell of out-door life, of flowers, bees, birds and trees.

The scale should now be so thoroughly mastered that every child in the room is able to sing it both descending and ascending. However, the row of children may be still used to continue the individual melody making begun in the Kindergarten. Allow the children to make up little tunes, or melodies of their own, and then point them out on the heads of the "scale-children." Intervals are more clearly shown in this little game than any other. The class is now able to sing as you point, any little diatonic melody (that is, consecutive tones of the scale, avoiding skips), moving down or up from any tone.

You should now begin to teach the sound of the simple intervals (which are skips in the melody), of a scale step, or more. Sing with the class "Do-Ti-La," and skip back to the first tone, Do. This the children can do readily. After a few efforts, they will be able to skip from Do back to La as well, thus encompassing an interval of a third. This interval practice may be given as follows:

Children, sing Do, Ti, La, for Miss Grey. (*Teacher sings and points to "scale-children." Then children sing.*) Now, once more, sing Do, Ti, La. (*Children sing.*) Now, listen while I sing Do-La. (*Teacher points and sings.*) I did not touch Ti at all; I jumped right over it. Now, children, sing once more Do, Ti, La. Now very carefully sing Do-La. (*Children sing as directed.*) That is good. Now, watch carefully where Miss Grey points this time, and sing the little melody for her. (*Teacher points to Do, Ti, La, Sol, and children sing.*) Now, once more, Do, Ti, La, Sol. Now, watch. (*Teacher points, and sings Sol-Do.*) Now, children, sing once more for Miss Grey, Do, Ti, La, Sol, Do-Sol. (*Teacher points, and children sing.*) That was very good.

Now let us begin with low Do, and you must sing just where Miss

Grey points. She will catch you if she possibly can. (*Teacher points and children sing Do, Re, Mi.*) Once more, Do, Re, Mi. Sing Mi again. That is right: Mi. Now watch, and I will sing Do-Mi. (*Teacher sings and points.*) What did I do? (*Child answers, "You skipped over Re."*) Yes, children, we are learning to skip over any of these tones, just as we please. Now sing once more Do, Re, Mi, Fa. Again, Do, Re, Mi, Fa. Sing this Fa twice. (*Children sing.*) Now watch very carefully. (*Teacher points and children sing Do-Fa.*) Oh, what a nice skip. Now, once more. (*Children sing.*) Now we will have a new melody. (*Teacher points and children sing Do, Re, Mi, Fa, Sol-Do-Sol.*) That was easy. Now, skip back again once more. Let us sing Sol-Do. Now, up again and back Do-Sol,—Sol-Do.

Now watch once more. (*Teacher points and children sing Do, Re, Mi-Do, Mi-Do-Mi, Fa, Sol-Mi-Sol, Sol-Mi-Do.*) Ah, that was very good. Now, away up to high Do. (*Teacher points and children sing Do, Mi, Sol, Do.*) Very softly now, and back again, Do-Sol-Mi-Do.

With the children standing in this way, and representing visibly the tones of the scale, the meaning of an interval, or skip, becomes perfectly clear to them. The interval is, literally, a "skipping over," and it is easy enough to sing when presented in this manner; provided they see clearly what tones are required and what tones are left out. Pursuing the interval study in another way, you can send the Re and Fa children to their seats and ask the class to sing the tones that are left. Again, send La away and ask the children to sing the scale with a omitted. Send the high Do child away, and repeat the scale.

You can in the same way, as a little game, teach the skips Re-Fa-Re; Fa-La; Sol-Ti; etc., and in fact, any reasonable skip within the scale. It becomes great fun for the class; the intervals learned in this way are always perfectly understood, and later, when sight reading is begun, the interval work is already done, and only the eye study remains.

The little device of having eight children stand to represent the tones of the scale has now served its purpose, and may be put aside for some other appeal to the eye.

In order to teach more thoroughly the ascending and descending progressions from every tone in the scale, we may use the Scale Ladder shown in Illustration No 1.

III. No 1

DO	8
TI	7
LA	6
SOL	5
FA	4
MI	3
RE	2
DO	1

Observe that in this ladder, which can be drawn on the blackboard for each lesson, the distance between the third and fourth, and seventh and eighth rungs is only half as far as that between the other rungs, or lines. By listening carefully as you sing the scale, you will discover that the distance the voice seems to move between Mi and Fa, and Ti and Do, is only half as far as between the other tones of the scale. Now, with the pointer, review the return to high Do, as shown above, and then the return to low Do from every other tone in the scale. Again, make little melodies which shall involve moving up and down from the different tones of the scale, as, for example:

(Teacher points to scale ladder, and children sing.)

{ Do, Re, Mi, Re, Mi, Re, Do.
 { Do, Re, Mi, Fa, Mi, Re, Mi.
 { Do, Ti, La, Ti, La, Ti, Do.
 { Do, Ti, La, Sol, La, Sol, Sol.
 { Sol, La, Sol, Fa, Sol, Fa, Mi.

Teach, also, the easy skips, presenting them exactly as in singing from the little scale children. Always lead *diatonically* to the tones from which you are to skip. Fix both tones in the mind and then skip the interval. Such exercises as the following serve to emphasize this point. In giving them, the teacher should point to the scale syllable, or rungs of the ladder, and the children should respond at once with the name of the tone.

(Teacher points and children sing.)

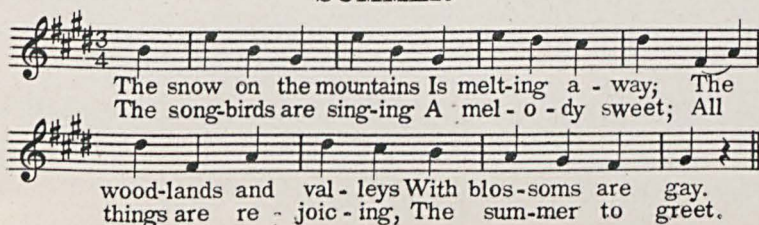
{ Do, Re, Mi. (repeat) Do-Mi. (repeat)
 { Mi, Fa, Sol, (repeat) Sol-Mi _ Sol, Mi, Do.
 { Do, Re, Re, Mi, Fa, Re.
 { Mi, Fa, Fa-Re, Fa-Re-Fa; Fa-Re; Fa-Re, Do.

Presented in this simple way, with the children on two sides of the room alternating in response to your pointing out the scale tone, there should be no further occasion for stumbling on any tone or interval. Thorough drill of this kind removes half the difficulty from the study of sight reading, and it should be given thoroughly before letting the children see any note representations.

When the children can respond with the proper tone to anything you point out, or indicate, let them make their own melodies and point them out on the ladder for the class to sing. First, however, ask them to sing their own melody for you, so that you may be sure that they have a clear idea of the melody or tune they wish to sing.

The following songs are appropriate for study in the month of May:

SUMMER



The snow on the mountains Is melt-ing a - way; The
 The song-birds are sing-ing A mel - o - dy sweet; All
 wood-lands and val - leys With blos - soms are gay.
 things are re - joic - ing, The sum - mer to greet.

THE ROBIN AND THE CHICKEN

Decisively and with clear accent

softer

A plump lit - tle rob - in flew down from a tree, To
Said the chick "What a queer look - ing chick - en is that, Its
"Can you sing?" Rob - in asked, and the chick - en cried "No," But

dim

hunt for a worm which he hap - pened to see; A
wings are so long and its bod - y so fat; While
asked in its turn if the rob - in could crow; So the

a little

louder to the end

frisk - y young chick - en came scam - per - ing by, And
Rob - in re - marked loud e - nough to be heard, "Dear
bird sought a tree and the chick - en a wall; And

gazed at the rob - in with won - der - ing eye.
me, an ex - ceed - ing - ly strange look - ing bird!"
each thought the oth - er knew noth - ing at all.

From "Melodic First Reader." By permission of the American Book Co.

OVER THE WAY

With vivacity

1. O - ver the way, on a bend - ing bough, A
2. O - ver the way, on a bend - ing bough, A

joy - ous bird is sing - ing now; In - to the heart of the
nest is full of bird - lings now; Chirp - ing and chirp - ing all

sum - mer day, He's tril - ling and tril - ling a round - e - lay.
through the day, They soon will be tril - ling a round - e - lay.

From "Melodic First Reader." By permission of the American Book Co.

5. Give a short model lesson teaching the sound of the simpler intervals, using seconds and thirds.
6. What further exercise may be used to illustrate the use of intervals?.....
7. How is the ground work of sight reading laid in this interval study?.....
8. Explain the character and use of the scale ladder.
9. Give four original exercises for diatonic melodies, which can be used on the scale ladder.
10. What rule regarding the *establishment* (or fixing in the mind) of a tone must be followed in teaching intervals on the scale ladder?.....
11. Give three original exercises to be used in teaching skips with the scale ladder.....

12. What precaution must be observed by the teacher in asking the children to invent their own melodies?
-
-
13. Have you learned the three songs given in this lesson, and if so, what success have you had in teaching them to your class?.....
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-
14. If you are teaching in the First Grade, and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your class room.
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-

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.

.....

.....

Intermediate and Grammar Grade teachers only should answer the following questions:

15. (a) *Explain in what way you can adapt the scale drills explained in this lesson to the scale study in your own grade.*
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-
- (b) *Show the benefit of this kind of preparation for sight reading as applied to the sight reading exercises in your own grade.*
-
-
- (c) *In teaching intervals, why must the tones be approached and left diatonically?.....*
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In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Q. 2.....
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Answer.....
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Q. 3.....
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Answer.....
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Q. 4.....
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Answer.....
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Q. 5.....
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Answer.....
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SIEGEL MYERS

Correspondence School of Music

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A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 33

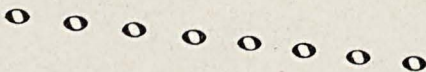
June

June, merry June and vacation! The singing lessons during the month must be devoted largely to learning songs, preparatory for the closing exercises of the year. Indeed, the time is well spent when given to such special exercises, and some of the songs will lend themselves to dramatization and costuming. The flower songs are especially adapted for this purpose. You must be constantly on guard to see that no foolish or coarse songs creep into the repertoire, even under the temptation for entertainment. The silly jest, or the so-called "Coon Song" are demoralizing in their influence and must be strictly guarded against. Many pretty dramatizations may be used in connection with little stories in the school readers. Such stories as "Gingerbread Boy," "The Three Bears," "The Red Hen," "The Pancake," "The Fox and the Goose," "The Wind," etc., may be much strengthened by an added dramatization, and it is usually easy to find songs to fit the story, or, which at least go well with it.

All of the little Mother Goose stories can be dramatized well and, indeed, it is a good plan to have a "Mother Goose Afternoon" some Friday during the month of June. In a very simple way, you can costume and dramatize such stories as "Little Bo Peep," "Jack and Jill," "Tommy Tucker," "Jack Spratt and his Wife," or "Simple Simon." Let some children of the class tell the story while some others pantomime the action. Sing as many Mother Goose songs as you can find, and you undoubtedly will have sufficient material for each story which you wish to use. Several of these songs have been given already in this course of lessons, and you will find many others in song books.

An excellent device for scale work, and one leading directly to the study and use of the staff initiated in the next grade, should be presented at this time. Write in a slanting line, eight round, open note heads without stem or staff, as in Illustration No. 1.

III. N^o 1



Give with this the same drills that were used last month on the scale ladder. Teach all the skips, and again permit the children to make up their own little tunes on these notes, and to point them out and sing them for you. Always have the child stand and sing his tune before going to the board to point it out, so that you may be certain that he has a clear idea of the tune in his own mind. It is a waste of time to permit a child to wander about, pointing indefinitely for himself or the others to sing.

After the children have had considerable experience with making tunes and pointing them out in this way, a useful exercise is formed by employing two pointers. Give one to a child, who runs to the blackboard, or cardboard chart of note heads, and points and sings his own little tune. When he has done this successfully, he may then choose another pupil whom he wishes to sing for him, by running down the aisle and giving the pointer to him. In the meantime, you have given a second pointer to some child whom you wish to sing, and he chooses a successor in the same way. Keeping the two pointers in use in this manner prevents loss of time, and makes a very interesting game for the class.

Reviewing again the use of the scale ladder, which was introduced in Lesson No. 32, we should now teach the notes above the high Do and below the lower Do. An even better plan, however, is to call on the old "keyboard" or "piano" of children, and put two or three extra ones above and below the two children at Do. Show in the usual manner (by pointing to the children) how, in order to make the notes above high Do, we give a new group of children the same names, Do, Re, Mi, etc., and to name the notes below the lower Do, we repeat also, naming the children Ti, La, Sol, etc. With these added names in the piano group we can, by pointing in the usual manner, teach skips over the note, Do, as, - Ti-Re; La-Re; Sol-Mi; and, working downwards from the lower Do, such skips as, Re-Ti; Re-La; Re-Sol; Mi-Sol.

You can arrange other exercises, in the manner that was indicated in previous lessons, which will tend to establish the identity of the new group of notes given above and below the two "Dos."

Now point out on the note heads, some familiar tune and ask the children to name it. Take the little songs, "The Alphabet," "Truth," "Kind Hearts" or any one of the more simple songs given in earlier lessons of this Course. It might also be a good plan to use "America" for this ear training exercise. The melody, of course, will be familiar to children in this grade and, although it requires pointing to the notes in rhythm, it will be found a jolly exercise. The class must of course, sing as you point, and then try to guess the tune.

The last, but not the least, of the work in the First Grade must be teaching the first stanza of our national song "America." Both words and music must be thoroughly committed to memory.

The Mother Goose songs given below will be found valuable in connection with the entertainment suggested in this lesson.

LITTLE BO-PEEP

MOTHER GOOSE RHYMES

Slowly

J. W. ELLIOTT (Arr.)

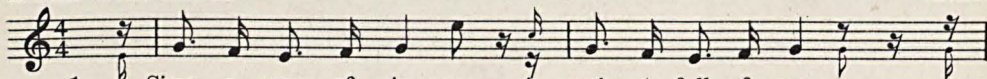
The first part of the musical score for 'Little Bo-Peep' is written on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The melody is marked 'Slowly' and features a long, sweeping line across the top of the staff. The lyrics are: 'Lit - tle Bo-Peep has lost her sheep, And can't tell where to find them. Lit - tle Bo-Peep fell fast a-sleep, And dreamt she heard them bleat - ing; Then up she took her lit - tle crook, De - ter-mined for to find them;'

The second part of the musical score continues the melody on a grand staff. It is marked 'louder' and 'decisively'. The melody is more rhythmic and features a prominent eighth-note pattern. The lyrics are: 'Leave them a-lone, and they'll all come home, Wagging their tails be - hind them. When she a-woke 'twas all a joke, Ah! cru - el vi-sion, so fleet - ing. What was her joy to be - hold them nigh, Wagging their tails be - hind them.'

SING A SONG OF SIXPENCE

MOTHER GOOSE RHYMES

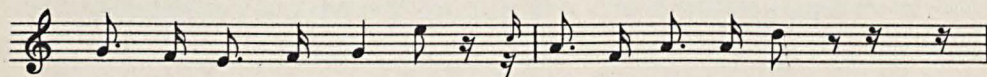
CLARK



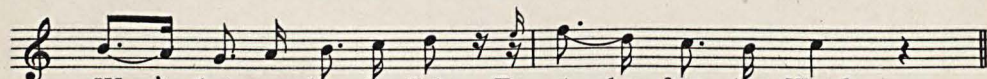
1. Sing a song of six-pence, A pock-et full of rye;
 2. The King was in the par-lor, Count-ing out his mon-ey; The



Four and twen-ty black-birds, Baked in a pie.
 Queen was in the kitch-en, Eat-ing bread and hon-ey; The



When the pie was o-pened The birds be-gan to sing,
 Maid was in the gar-den, Hang-ing out the clothes,



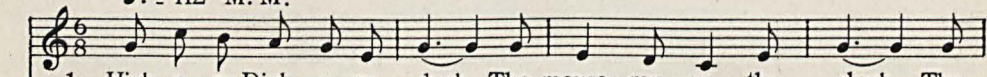
Wasn't that a dan-dy dish To set be-fore the King?
 A-long came a black-bird And nipped off her nose.

HICKORY DICKORY DOCK

Adapted from Mother Goose

ROSE F. GAYNOR

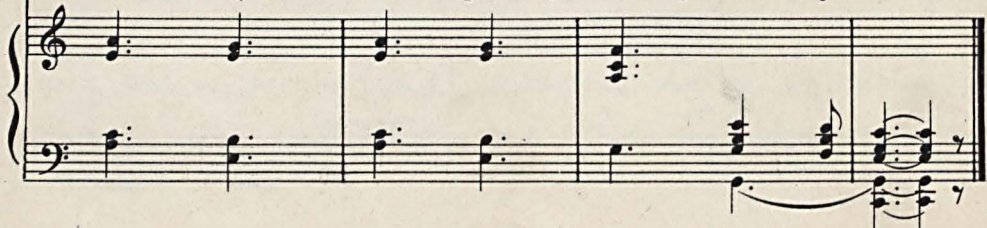
♩. = 112 M. M.



1. Hick-o-ry Dick-o-ry - dock, The mouse ran up the clock, The
 2. Hick-o-ry Dick-o-ry - dock, "Why scam-per?" said the clock. "You



clock struck one and down he run. Oh, Hick-o-ry Dick-o-ry - dock.
 scare me so, I have to go. Oh, Hick-o-ry Dick-o-ry - dock."



5. Explain the use of the descending series of note heads in the preliminary presentation of the scale.
6. Explain how this device may be used, as compared with the scale ladder.....
7. What precaution should be observed when requiring the pupils to make up their own little melodies?
8. What new notes are to be added to those notes already learned by the class?.....
9. How can the piano group of children be used to advantage in teaching these notes?.....
10. What new elements can now be introduced in the singing of songs by the class through note pointing?

11. What important song should be memorized in the First Grade?.....

12. If you are teaching in the First Grade, and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your class room.

Intermediate and Grammar Grade teachers only should answer the following questions:

13. *Indicate in what way the material in this lesson in scale study as presented through the note heads and scale ladder, the dictation exercises, and the interval skips can be incorporated in the work of your grade.*

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Answer
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Q. 2.....
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Answer
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Q. 3.....
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Answer
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Q. 4.....
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Q. 5.....
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Answer
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University Extension Conservatory

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC

Lesson No 34

Introduction to Second Grade

If the Second Grade pupils have had the work outlined in these lessons for the First Grade, there should be little need of continuing the tone matching exercises, save occasionally for the one or two stubborn voices which cannot, as yet, sing in a high pitch. If, however, you are beginning the Second Grade work with a class which did not have the First Grade work as outlined in this course of lessons, it will then be necessary for you to present, in briefer form, the ideas developed for the First Grade. If the class has not been given ear training as required in the previous year's outline, you will find a number of voices which will be classed as Monotones, that is, those which sing low, or off pitch, and are unable to repeat correctly a word melody, or short phrase. It will be much easier to simply give the class all of the work belonging to the First Grade, as rapidly as possible, and so build your foundation well, than to go onto the Second Grade work with the class unprepared. If your pupils have not had the presentation of the scale as given in the First Grade Series of lessons of this Course, it will be necessary for you to teach it to them in the manner given, step by step, but taking the work more rapidly.

Just at this point in the study of music in the Public Schools, there arises among supervisors a great difference of opinion as to the best way to approach sight reading. Many supervisors think the best way to begin to learn to read music is by simply pointing out and observing the notes of familiar songs without the previous study of the scale, or its intervals. Many others teach the scale, and then proceed at once to the use of the staff. The writer of this course feels that the results are much more sure and more satisfactory, if the reading from the staff is approached more carefully and gradually, by means of learning the scale first, followed by definite exercises in using the staff. This is especially true where the work must be done by grade teachers;

and, particularly where they must eradicate previous poor training. Our manual training friends have taught us that working with the hand forms the straightest "track" to, and the most definite and direct connection with the brain. Applying this same principle to the problem of sight reading, the writer has found that when children are permitted to *write notes on the staff with their own fingers*, they get a much clearer idea of the meaning and value of these notes.

The Second Grade is the battle ground, as it were, whereon the different systems disagree as to just what is the best method of procedure in the teaching of sight reading. If the system adopted in this Course is followed, it will prepare the way for further development along any line prescribed by the text book required by your school board. The fundamental idea in the work which follows, is to *make sight reading as easy, natural, and playful as was the ear training*. The object is to make a very clear connection between the previous ear training and song study, and the new presentation of songs through the eye. The song material is to be used primarily for the development of the musical sense of the pupils, and for the purpose of giving them pleasure. A little later, the form of these simple songs may be studied, and the syllable names of the notes learned as another verse, but at first *let the children do and do, and sing and sing, joyfully, freely and gladly*.

When the use of the staff lines appears to the children to be necessary as a means of putting down their thoughts, and they find that they can use the notes just as they do their letters, or blocks, or papers, the reading of music will cease to be a mystery, or its teaching a hardship. Even the monotone and the dull child can share in the little games and have equal confidence. In fact, many a child who cannot sing correctly, will quickly grasp the idea of writing on the staff, and may excel others whose ears and voices may be truer.

Encourage all to participate in the little games, and see to it that each child understands every step of the process of learning to read by sight. Teach the following songs (using the melody only, of "The Sweet Red Rose" if no piano is available) in accordance with suggestions for rote singing given in previous lessons.

THREE LITTLE PIGS

ALFRED SCOTT GATTY



1. A jol - ly old pig once lived in a sty, And
 2. The three lit - tle pigs grew sau - cy and pert, And



three lit - tle pig-gies had she;— And she wad-dled a-bout say - ing
 tried to act old - er, you see;— But their tongues were not e - qual to



"Umph, Umph, Umph," While the lit - tle ones said, "Wee! Wee!"—
 "Umph, Umph, Umph," So they on - ly could say, "Wee! Wee!"—

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Mel. First Reader

BLOOMY JAPAN

CHRISTENE WOOD BULLWINKLE



1. O cher - ry blown land Of sun - shine and ease, Pink
 2. Like a won - der - ful fan Is the tale of Ja - pan; All



peachbuds and snow and things Jap - a - nese, Of rice fields and storks; Since
 bam - boo and pa - per with temples that ta - per, And jol - li - est sights Of



this world be - gan, No isle is found fair - er than bloom - y Ja - pan.
 lan - terns and kites, Moon - ba - bies and blos - soms and ti - ni - est trees.

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Mel. First Reader

THE SWEET RED ROSE

FRANCES E. CLARK
Arr. by Daniel Protheroe

Good mor-row, lit-tle rose-bush, Now prithee tell me true; To
be as sweet as a sweet red rose, What must a bod-y do? What
must a bod-y do? To be as sweet as a sweet red rose, A
lit-tle girl like you Just grows, and grows, and grows, and grows, And
that's what she must do. And that's what she must do.

The musical score is written for voice and piano. It features a melody line for the voice and a piano accompaniment consisting of a right-hand treble staff and a left-hand bass staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the voice staff. The piano accompaniment includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing triplets or slurs. The score is divided into six systems, each with a vocal line and a piano accompaniment. The lyrics are: "Good mor-row, lit-tle rose-bush, Now prithee tell me true; To be as sweet as a sweet red rose, What must a bod-y do? What must a bod-y do? To be as sweet as a sweet red rose, A lit-tle girl like you Just grows, and grows, and grows, and grows, And that's what she must do. And that's what she must do." The score ends with a double bar line and repeat signs.

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 34

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and, particularly where they must eradicate previous poor training. Our manual training friends have taught us that working with the hand forms the straightest "track" to, and the most definite and direct connection with the brain. Applying this same principle to the problem of sight reading, the writer has found that when children are permitted to *write notes on the staff with their own fingers*, they get a much clearer idea of the meaning and value of these notes.

The Second Grade is the battle ground, as it were, whereon the different systems disagree as to just what is the best method of procedure in the teaching of sight reading. If the system adopted in this Course is followed, it will prepare the way for further development along any line prescribed by the text book required by your school board. The fundamental idea in the work which follows, is to *make sight reading as easy, natural, and playful as was the ear training*. The object is to make a very clear connection between the previous ear training and song study, and the new presentation of songs through the eye. The song material is to be used primarily for the development of the musical sense of the pupils, and for the purpose of giving them pleasure. A little later, the form of these simple songs may be studied, and the syllable names of the notes learned as another verse, but at first *let the children do and do, and sing and sing, joyfully, freely and gladly*.

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Encourage all to participate in the little games, and see to it that each child understands every step of the process of learning to read by sight. Teach the following songs (using the melody only, of "The Sweet Red Rose" if no piano is available) in accordance with suggestions for rote singing given in previous lessons.

THREE LITTLE PIGS

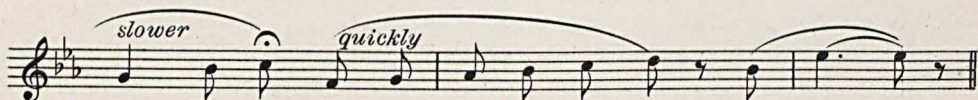
ALFRED SCOTT GATTY



1. A jol - ly old pig once lived in a sty, And
 2. The three lit - tle pigs grew sau - cy and pert, And



three lit - tle pig-gies had she;— And she wad-dled a-bout say-ing
 tried to act old-er, you see;— But their tongues were not e-qual to



"Umph, Umph, Umph," While the lit - tle ones said, "Wee! Wee!"—
 "Umph, Umph, Umph," So they on - ly could say, "Wee! Wee!"—

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Mel. First Reader

BLOOMY JAPAN

CHRISTENE WOOD BULLWINKLE



1. O cher - ry blown land Of sun - shine and ease, Pink
 2. Like a won - der - ful fan Is the tale of Ja - pan; All



peach buds and snow and things Jap - a - nese, Of rice fields and storks; Since
 bam - boo and pa - per with temples that ta - per, And jol - li - est sights Of



this world be - gan, No isle is found fair - er than bloom - y Ja - pan.
 lan - terns and kites, Moon - ba - bies and blos - soms and ti - ni - est trees.

Permission of American Book Co.

Mel. First Reader

THE SWEET RED ROSE

FRANCES E. CLARK
Arr. by Daniel Protheroe

Good mor - row, lit - tle rose - bush, Now prithee tell me true; To

The first system of the musical score for 'The Sweet Red Rose'. It features a vocal line in G major (one flat) and 4/4 time. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a simple bass line. The lyrics are 'Good mor - row, lit - tle rose - bush, Now prithee tell me true; To'.

be as sweet as a sweet red rose, What must a bod - y do? What

The second system of the musical score. The vocal line continues with the lyrics 'be as sweet as a sweet red rose, What must a bod - y do? What'. The piano accompaniment maintains the same rhythmic pattern.

must a bod - y do? To be as sweet as a sweet red rose, A

The third system of the musical score. The vocal line continues with the lyrics 'must a bod - y do? To be as sweet as a sweet red rose, A'. The piano accompaniment continues with the same rhythmic pattern.

lit - tle girl like you Just grows, and grows, and grows, and grows, And

The fourth system of the musical score. The vocal line continues with the lyrics 'lit - tle girl like you Just grows, and grows, and grows, and grows, And'. The piano accompaniment continues with the same rhythmic pattern.

that's what she must do. And that's what she must do.

The fifth and final system of the musical score. The vocal line concludes with the lyrics 'that's what she must do. And that's what she must do.'. The piano accompaniment concludes with a final chord.

4. Why is it a more satisfactory plan of work to review the course of First Grade study, and so build the foundation of the Second Grade work well, than to take up the work of the Second Grade with the class unprepared?.....

5. Give a brief outline of the presentation of the scale which could be used in this introductory Second Grade work.
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6. Describe the two methods which have been in general use in the teaching of sight reading.
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7. Give the fundamental principle on which the study of sight reading is based, in this Course of Lessons.
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8. What principle of pedagogy is put at the foundation of this system of sight reading?...
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9. In what way is this principle applied directly to the problem of sight reading?.....
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10. How can the system adopted in these lessons be correlated with any system of study previously employed by the teacher?.....
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11. What is the fundamental idea of this method of sight reading?.....
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12. In what spirit must the singing lessons be conducted?.....
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In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Q. 2.....
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Q. 3.....
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Q. 4.....
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Q. 5.....
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Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 35

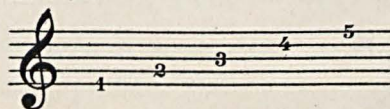
Presentation of the Staff

The children are now able to sing the scale as a class or individually. They can sing little phrase melodies in undulating or wave-like motion. They can also sing at will, the easy skips along the scale, and are now ready for the beginning of the training of the eye, which is the essential preparation for sight reading. The work for the two years spent in Kindergarten and the first grade has been entirely an appeal through the ear. The next step is to educate the eye in connection with the training of the ear.

To present the subject pedagogically we must "proceed from the known to the related unknown." Hence we bring over all the ideas so far used, into the study of sight reading and simply present them in a new way. When starting the first lessons on this subject, you should provide yourself with a staff liner (the Cooley staff liner is the simplest and best) and draw the staff upon the blackboard. The lesson will be somewhat as follows:

Now, children, we are going to learn to write down our music just the way we write down our words, and we shall use these lines (*pointing to the staff*) on which to write our music. (*Draw the G Clef (G) but say nothing about it, simply call it by its name if you have occasion to mention it.*) Now, children, how many lines have we here? You are to count them together, beginning at the bottom. One, two, three, four, five. (*Teacher points to the successive lines of the staff as in Ill. No 1.*)

Ill. No 1

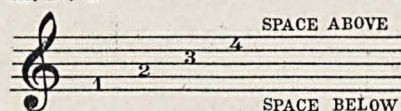


I will put the numbers one, two, three, four and five on the lines and

then we will give them these names. What is the first line? Second line? Third line? Fourth line? And fifth line? Now, what is the name of this line? (*Pointing to a line*). And this line? Who can come and point to the third line? The fifth line? The first line? The fourth line? The second line? (*In each case the teacher waits to secure a response from some pupil who comes to the board and points out the line.*)

How many spaces are there between these lines? Let us count them. One, two, three, four. (*Teacher points to spaces as in Ill. No 2.*)

III. No 2



Then there is a space above the fifth line and a space below the first line that we may use also. We will call them "space below the staff" and "space above the staff." Now we will name them just as we did the lines. Here is the space below, and then, (*pointing to the successive spaces*), comes the first space, the second, the third and the fourth spaces, and then the space above. Now who can point out the third space? (*Secure a response.*) Fourth space? First space? Space below? Space above?

Now, children, be very careful; I am going to see if I can catch you. Who can point to the third line? (*Some pupil responds and points.*) Who can show me where the first space is? Where is the second space? The fourth space? The first line? The space above? The first space? (*This exercise may be continued indefinitely at the discretion of the teacher. In each case there should be a response and a pointing from some pupil in answer to the question.*)

Now, John, you may go to the blackboard and write a little round open note like this. (*Teacher writes a note on staff as in Ill. N^o 3.*) on the



third line. (*John writes note.*) That was very good. Now, Mary, you write a note in the first space. (*Mary writes in wrong space.*) No, Mary, you did not count well. Count the lines again. I asked for the first space. That was better. Where did she put it, Class? Yes, on the first line. Now, Mary, write it in the first *space*, not line. James, you write a note on the second line. (*James writes as in Ill. N^o 4.*) No, no, that is not a



nice round note like John made. That is just like a little ball or a pin head. Try once more and make a nice big one. Oh, that is much better. Clara, you come to the board and write a note in the fourth space. (*Clara writes as in Ill. N^o 5.*) No, no; too big. Make it only as big as the space allows. That is right.



Continue in the manner indicated until every child can count quickly and accurately the lines and spaces, either writing notes upon them or simply pointing them out in response to your dictation. Part of the lesson must be devoted to ear training and this work can be continued by singing every day little simple melodies with the syllable "La," and asking the children to give the syllable names of the notes; also, sing to them a line, or part of some little song that they have learned, and see if they can find the syllable names for the notes. You can alternate individual and class drill in this exercise and secure very good results.

The song of "The Mulberry Bush" given in this lesson, can be used as a singing game. Review Lesson N^o 19 on this subject and use this song in accordance with the suggestions contained therein.

THE MULBERRY BUSH

ENGLISH NURSERY SONG

Lively

Here we go round the mul - ber - ry bush, the mul - ber - ry bush, the

mul - ber - ry bush. Here we go round the mul - ber - ry bush, All

on a frost - y morn - ing. This is the way we clap our hands,

This is the way we clap our hands, This is the way we

clap our hands, All on a frost - y morn - ing.

5. Why must the subject of sight-reading be presented in a simple manner?.....

6. Why should the use of the clef be ignored in the first stages of sight-reading?.....

7. What is the principal use of the staff to be impressed upon the children?.....

8. What is the value of the training of the class in the accurate counting of notes on the
lines and spaces?

9. In what way is the ear-training to be continued at this time?.....

10. If you are teaching in the Second Grade and can now put the suggestions for the work
in this particular part of the course to immediate and practical use, you should follow
the suggestions given as far as possible, departing therefrom only as may be found
necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.

Intermediate and Grammar Grade teachers only should answer the following questions:

11. (a) *Suggest in what way you can use in your grade these first lessons in the training of the class in sight-reading.*.....

(b) *In what way is it possible to correlate the work which they have already had to this simple and clear presentation of the subject?*.....

(c) *In what way should the teacher continue the ear-training in the lessons on sight-reading?*

(d) *If you have occasion to apply the principles of this lesson to your work, enumerate any changes you made, and give an account of the results you obtained.*.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Answer.....
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Q. 2.....
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Answer.....
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Q. 3.....
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Answer.....
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Q. 4.....
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Answer.....
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Q. 5.....
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Answer.....
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SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

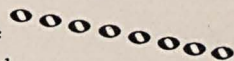
A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 36

Presentation of Scales and Melodies on the Staff

We are now ready to correlate our two sets of ideas: that of the scale and the staff whereon to write it. In presenting the subject to the pupils, it would be a good plan for you to make from white paper a series of open note heads, arranged as a scale, which can be placed anywhere on the staff, and give to the children, in concrete form, the idea of starting the scale series at any given point, thus:

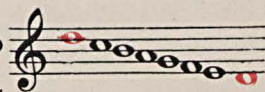
The notes should be large enough to fit directly over the lines and spaces of the staff which you draw upon the blackboard. Take this scale of open note-heads and say to the children, moving the scale about so as to illustrate your words while you talk:



We may place this on the staff at any place we like. Let us put it down, for example, with the high Do on the fourth line. Now let us change the position and place the high Do on the fourth space; etc.

After you have given the visual evidence of the group of notes in the scale, you should lay aside the model scale and write down the notes on the staff as you speak about them. Then say to the class:

These notes always follow each other in the same order. Do is the leader and we will put a colored cap on his head to distinguish him from the others. (*Write descending scale with first and last note in red crayon.*)



This is like a game of "Follow the leader," with each succeeding note resting on the next line or next space. Now let us sing up and down as we used to do before we put the notes on the lines. (*Children sing; points.*) Very well.

Now I will write the scale in another place. I will pick up the scale and will begin with high Do in the fourth space of the staff, and the notes will follow one after the other all the way down, just as they did before. This brings low Do on the first line, doesn't it? We will put a colored cap on his head, also. (*Color the note*) Now let us sing down once more, all these notes between the ones with the red caps. (*Pointing to each note.*) Class, sing together. (*Children sing.*)

Now I shall write it again putting high Do in the third space and not forgetting his colored cap (*putting it on*), and all the others will follow along down like a flock of geese. But dear me, we have no line for lower Do, have we? We must make an extra line just for him to stand on, and call it "the added line below the staff." And he must have a colored cap too. (*Giving him one.*)

Now I shall write the scale going up instead of down. Let us place Do in the first space and go up, always writing the new notes to the right; I will put a note on every line and in every space until high Do lands with a colored cap (*coloring the last note*) on the fifth line.

Now I shall sing a little song— a very little one (*sings Do, Re, Mi, Re, Do*) and this is how it looks when I make a note picture of it. Notice that I have put my Do on the first line. Now sing it. (*Uses pointer. Children sing.*)

Here is another one. (*The teacher sings.*) Do, Re, Mi, Fa, Mi, Re, Do. I will put a colored cap on my Do in the first space, and this, you see, is the note picture of my tune. Children, you sing it. (*Pointing to notes. Children singing.*)

Now, here is another one, beginning with the high Do and going down. (*The teacher sings*) Do, Ti, La, Sol, La, Ti, Do. See! Now I am putting my high Do on the fourth line, and here is a note picture of my tune. (*Writes*)

 You may sing it. (*Pointing to notes and children singing.*)

Listen closely and I will sing you a longer tune. (*The teacher sings*).
 Do, Ti, La, Sol, Fa, Sol, La, Ti, Do. (*Writes*)

 Here is a note picture of my tune. (*Again pointing to notes; children singing.*)

Here is another little melody. (*The teacher sings*). Do, Re, Mi, Fa, Sol, Sol, Fa, Mi, Re, Do. (*Writes*)

 And here, too, is a note picture of it. (*Pointing to notes and children singing.*)

You will observe that we are here making a close connection between ear training and the training of the eye: first singing the melody and then writing it.

The singing of the rote song in this grade should occupy about one-third of the lesson period. The following Nature Songs are to be taught according to the instruction given in Lesson N^o 23 on the Rote Song.

THE DAISIES

FRANK DEMPSTER SHERMAN

DANIEL PROTHEROE

1. At eve-ning when I go to bed, _____ I
 2. And oft - en 'while I'm dream - ing so, _____ A -
 3. For when at morn - ing I a - rise, _____ There's

see the stars shine o - ver - head, — They are the lit - tle dais - ies
 cross the sky the moon will go, — It is a la - dy sweet and
 not a star left in the skies; — She's picked them all and dropped them

white, That dot the mead - ow of the night.
 fair, Who comes to gath - er dai - sies there.
 down In - to the mead - ows of the town.

THE LATE ROBIN

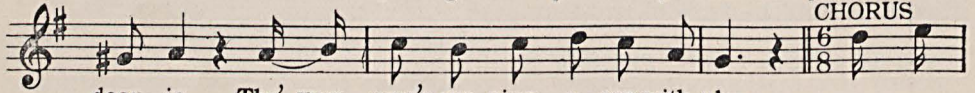
FRANCES E. CLARK



1. O dear lit - tle bir - die so chee - ry
2. Oh do you not feel the cold north wind? And
3. The flow - er's are all in their night - caps The



Sing - ing a - way in your tree. Your heart must be sor - row - ful
are you not fear - ing Jack Frost Your mates flew a - way to the
bees are all covered up tight Fly a - way while the squirrels take



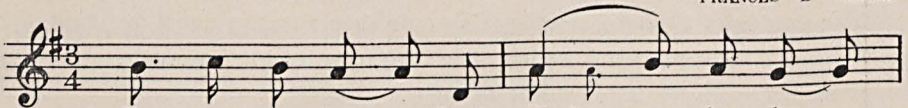
dear - ie, Tho' your song's run - ning o - ver with glee.
south - land Haste red breast or you will be lost. Chee, Chee,
cat - naps, Come home when the spring skies are bright.



Chee, Ti - ri - bee, I am hap - py you see. If I go I'll come back to this tree.

CRADLE SONG

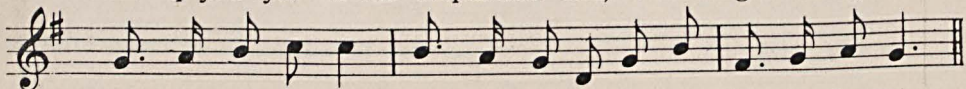
FRANCES E. CLARK



1. Go - ing to sleep - y land, Hush my ba - by,
2. Co - zy and qui - et they hide in their beds,
3. Cro - cus - es, tu - lips, pan - sies and but - ter - cups
4. O! it is beau - ti - ful! Dear lit - tle ba - by,

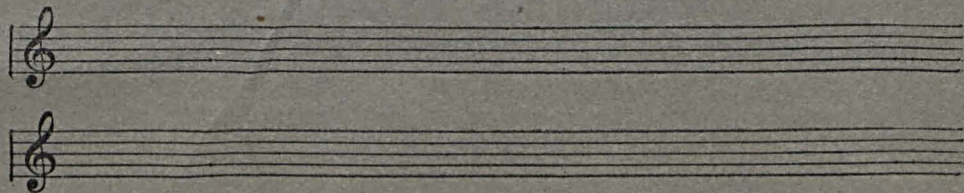


List - en to moth - er and she will sing All a - bout lilies and
While with his snow - flakes bus - y Jack Frost Covers them soft - ly,
Tucked in so nice - ly you nev - er would know, Sleep - ing, and maybe they
Shut up your eyes it will deepen their blue; You will grow stronger and



ro - ses and dais - ies, Sleep - ing thro' win - ter - time in - to the spring.
Then, in the spring - time, Up peep their lit - tle heads, nev - er one lost.
dream of the summer - time; Just like my ba - by they sleep and they grow.
brav - er and sweet - er, Rest as the flow'rs in the win - ter time do.

5. What is the value of the colored Do in training the eye?.....
.....
.....
6. How should the teacher explain to the children the use of the added line below the staff?.....
.....
.....
7. In giving the children little melodies, why should the teacher sing them before making a note picture of the melody?.....
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.....
8. (a) How should the teacher relate the song to its written form?.....
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.....
(b) Discuss your answer fully.
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9. If you are not teaching the Second Grade, explain how you would present the materia in this lesson to the grade which you are teaching, when your pupils have not had the subject of scales before?.....
.....
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.....
10. Write five little melodies in syllables, and also five melodies on the staff (using the staves below), which would be suitable for the illustration of the principles given in this lesson.
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.....
.....



11. If you are teaching in the Second Grade and can now put the Model Lesson for this particular part of the course to immediate, practical use, you should memorize the sequence in which the instruction is given in each lesson, and follow this order in your own teaching, only varying from the Model Lesson as may be absolutely necessary.

If you can use this Model Lesson in this way, state below how closely you followed this particular lesson, enumerate any changes you made in giving it, and give an account of

the results you obtained from its use.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Answer
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Q. 2....
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Answer
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Q. 3.....
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Answer
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Q. 4.....
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Answer
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Q. 5.....
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Answer
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SIEGEL - MYERS

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A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 37

November

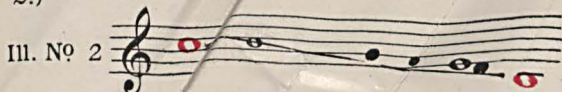
A child learns facts about anything with which he may come in contact, by his experience with that thing; that is, through one or more of the senses. Therefore, in the study of music we must allow the child to deal with the thing itself, and not keep him at a distance, merely *talking about* the musical facts which we are using. The great mistake in the usual system of teaching music is that much has been taught *about* music, instead of allowing the pupil to deal directly, and get experience *with* musical facts themselves.

Now that the children have learned how scales may be written on the staff, they must have the experience of writing the scales themselves in every position on the staff. This means that not only a few talented children may do this work, but that every child in the class may participate in the exercise.

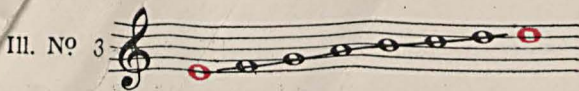
Now, we have seen how the scale looks when it is written on the staff, either moving up or moving down, as Miss Brown has written it for you. I wonder if you children could write it with your own little fingers. Let us try. Miss Brown will draw a staff with the staff liner, down low on the blackboard where you can reach it, and will make the clef sign. Now, John may take a colored crayon and make a nice round Do note on the fifth line. That is too small, John. Erase, and make a nice one just a little longer than wide, like a round egg lying on its side. Now, Katherine may write Ti with a white crayon in the fourth space and to the right of John's note. Very well, Katherine. Now, Mary may write La. Where shall she put it, Class? Yes, on the fourth line. Write it, Mary. No, that is too small, and almost under Katherine's Ti. We could never read that. Erase, and write it further to the right. Now, James will write Sol, and Martha may write Fa, and Mabel may write Mi, and, Harry, you may write Re. Helen, you take the colored crayon and write low Do. *(At first, the children will write in clusters, using small, large or irregularly spaced notes, as shown in Ill. No 1*



Let us try again. Eight children from this row stand, and pass to the blackboard. Henry may take a colored crayon, and write high Do in the third space. Now, each one in line may write the next note, telling us the name of the note and the name of the line or space where she is going to write that note. Now, we must be very careful to write each note nice and large, always going out to the right of the last note. Yes, that is good (*when a child has finished his note*). Now, our line from high Do to low Do seems a little crooked, does it not? If Miss Brown were to draw a diagonal line from high Do to low Do, some of the notes would not be in the right places. (*The result of this exercise will probably be as in III. No. 2.*)



This row stand. See if *you* can write the scale better still. This time we will write the scale upward instead of down. Dorothy, take the colored crayon and write Do on the first line. Now, each one must tell us the name of the note she is going to write, and the name of the line or space where she is going to write it. (*Children write the scale as in III. No. 3, saying "Re on first space," "Mi on second line," etc.*)



In practice scale writing in this manner, one note at a time, until every child can write the next note, tell what note it is, and name the line or space on which she writes it. For instance, if the child has written high Do with a colored crayon on the fourth space, the next child will write and say "Ti on the fourth line;" the next child, "La in the third space," etc.

The children are now ready to recognize the notes in their right order, and will do so by actually counting them from *definite knowledge* and not by guesswork. If, now, you write some little melodies on the blackboard, the class will readily sing them at sight.

Now, I shall write a song on the staff, and put a colored cap on Do. I shall not sing the song for you, or tell you what it is, but I want

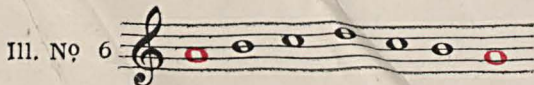
you to look at it and see if you can find out the tune. (*Teacher writes and class sings Ill, N^o 4.*)



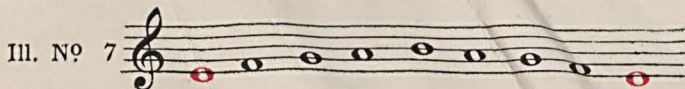
Here is another. Who can tell what this tune is?



Who can tell what this one is?



Then, here is another.



Now, I will give you one beginning on high Do. Can you sing this tune?



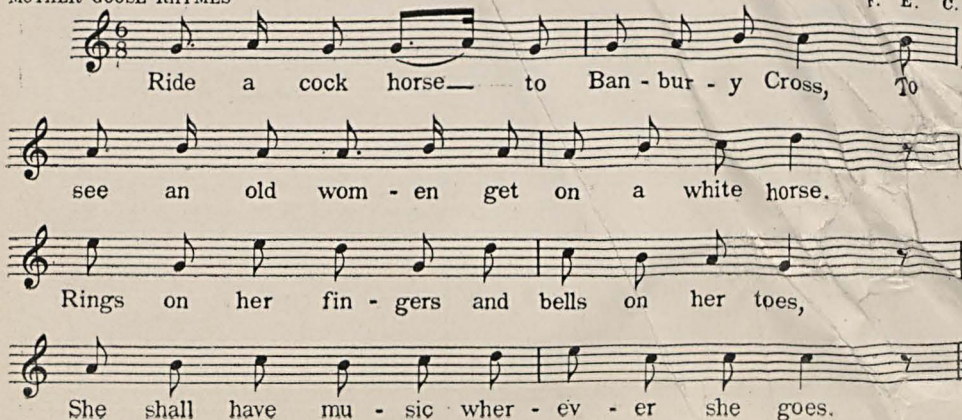
This work can be continued indefinitely, since it will be easy for the children to invent many little melodies of their own, writing the scales in any series, and starting from any note.

The Mother Goose songs will find ready appreciation on the part of the children. The "Snowflakes" will be appropriate song material in the month of November.

RIDE A COCK-HORSE

MOTHER GOOSE RHYMES

F. E. C.



LITTLE POLLY FLINDERS

MOTHER GOOSE RHYMES

F. E. C

Lit - tle Pol - ly Flin - ders sat a-mong the cin - ders,
 Warm-ing her pret-ty lit-tle toes. Her moth-er came and caught her, and
rit
 spanked her lit - tle daughter, For burn - ing up her nice new clothes.

SNOWFLAKES

WALTER H. AIKEN

Merrily
 1. See the pret - ty snow-flakes Fall - ing from the sky,
 2. On the win - dow ledg - es, On the win - dow bare,
 3. Look in - to the gar - den, Where the grass was green,
 On the walls and house-tops, Soft and thick they lie. Fall-ing, fall-ing,
 On the fast they gath - er, Fill-ing all the air. Fall-ing, fall-ing,
 See how now by snow-flakes, Not a blade is seen. Fall-ing, fall-ing,
slower
 fall-ing from the sky, Pure, white snow-flakes, Soft and thick they lie.

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... { Class Letter and No.
 { Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. (a) How does the child learn facts about any new subject?.....
.....

(b) How is this principle to be adapted to the study of music?.....
.....

2. What has been, in the past, the fundamental mistake made in teaching music in the
Public Schools?.....
.....

3. In what manner do we continue the study of writing scales on the staves?.....
.....

4. Why must every child in the class participate in this exercise?.....
.....

5. What element in the appearance of the children's blackboard work must the teacher
guard against?.....

6. Give a short model lesson showing how the quality of the blackboard work may be improved

.....

.....

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7. What method may the teacher use to insure accuracy in scale writing on the part of every pupil in the class?.....

.....

.....

.....

8. What benefit is derived from this thorough drill?.....

.....

.....

.....

9. How may melody writing be introduced at this point?.....

.....

.....

.....

10. Write on the staves below, three or four original melodies which may be used by the teacher in this study.....



11. What degree of skill can the teacher expect from the pupils at this point in writing their own original melodies?.....
.....
.....
.....
12. (a) Have you memorized the songs given in this lesson?.....
(b) Have you used them in your class work?.....
.....
.....
13. If you are teaching in the Second Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.
If you can use these lessons in this way, state below how closely you followed this particular lesson, indicate any changes you made in using the material, and give an account of the results you obtained.....

Intermediate and Grammar Grade teachers should answer the following questions:

14. (a) *Make a summary of the steps which have been followed in this course of lessons
in the development of the present system of sight reading.*
-
-
-
-
- (b) *State how completely you are able to adapt this system to the work in your grade.*

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Answer.....
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Q. 2.....
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Answer.....
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Q. 3.....
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Answer.....
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Q. 4.....
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Answer.....
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Q. 5.....
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Answer.....
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SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
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Lesson No 38

Sight Reading

We have now learned to read little song phrases when the notes follow each other in orderly sequence. The whole matter of sight reading depends upon training the eye to judge accurately the distances on the staff. It is, then, of the utmost importance that in the beginning of our sight work, the children be taught definitely to recognize such distances as the staff degrees. If the eye is systematically trained to count quickly from any given Do to any other note in the scale, it is obvious that the reading of melodies containing intervals will then offer no difficulty whatever.

The development of rapid sight reading depends upon the skill of the eye in taking any staff distance quickly. This proficiency is best brought about by counting slowly, but accurately, from line to line, and space to space, until the sense of seeing becomes correctly trained, and recognition perfectly easy. Then practice doing this more quickly, but always just right. Children love to do this sort of work with their own little fingers, and it teaches the foundation of sight reading more clearly and solidly than all the talk in the world.

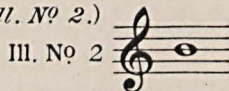
We make of this work a little game, which is good fun and not in the least irksome to the child.

Now, Robert may come with a colored crayon, write Do in the space below the staff. Who can count and point with his finger up to Mi, and show us where to write it? Henry? Now, Henry, count aloud. Put your finger on Do, and count Do, Re, Mi. Oh, no, Henry, you skipped a line. You must count every line and every space. That is right. Where are you going to write the note? In the first space? There, put it in right there. (*Henry writes as in Ill. No 1.*)

Ill. No 1



Now, who can count from Do to La? Katherine, you go to the board and put your finger on Do and then count up and show us where to write La. (*Katherine counts Do, Re, Mi, Fa, Sol, La, but points inaccurately.*) No, no, Katherine, you skipped the second space. Remember you must count every line and every space! Try it once more. (*Katherine repeats.*) That is better. Now, where does La come? On the third line? Very well, put it in. (*Katherine writes as in Ill. No 2.*)



Now, who can count and write Fa? Tom, you try it. Count Do, Re, Mi, Fa; Fa on the second line. (*Tom counts as indicated.*) Well done, Tom, put it in there. Now, who can find the high Do? (*Maude rises and counts Do, Re, Mi, Fa, Sol, La, Ti, Do.*) Is she right, Class? No, Maude has skipped the second space. Now, try again. Is it right now? No, this time she skipped the third line. Try once more, Maude. Yes, this time it is right, and you may put the note down on the fourth line.

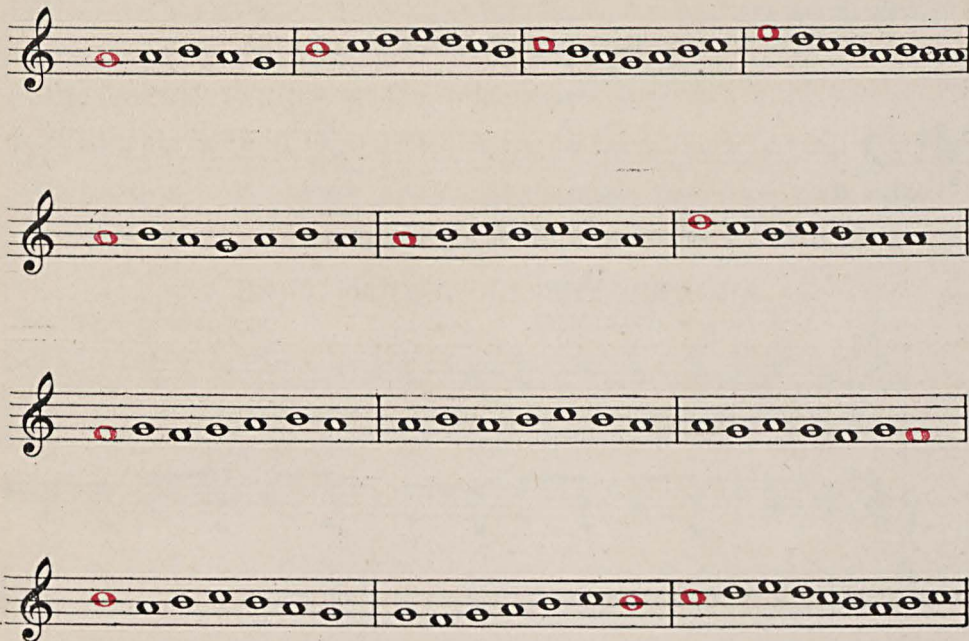
Now, let us see if this row can count a little faster. John, write Do with a colored crayon on the second line. Now, the next child write Sol; next, Re; next, Ti. Now, Katherine, write Mi; next, La; next, Fa. John, you may write Sol; next, low Do; next, Mi, La, Re, Ti, etc. (*In each case, the teacher will get a rapid and accurate response from the pupil, passing to the next child, in case the one who is called upon first is incorrect in the answer.*)

Give such exercises as these until every child can count and write correctly any scale note in its proper relation to any given Do. Follow this by the dictation of a group of notes, as, for instance, calling for the syllables Do, Mi, Sol; La, Fa, Sol; Do, Sol, Mi; and any others which your ingenuity may suggest, having the children write as you dictate.

You should make quite a point of written dictation of skips, as well as scale-wise melodies, but remember that your success in teaching the class to read at sight depends upon the thorough grounding which you give them in this preliminary eye training.

Some such exercises as the following can be used to advantage as dictation material in the class work.

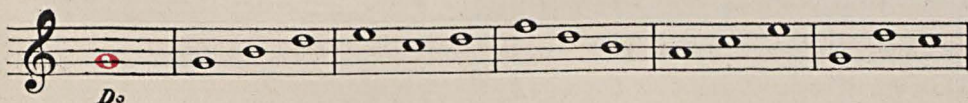
III. No 3



Notice that the first note of each group becomes the Do. Give the names of the notes in the group slowly at first, gradually increasing the speed and the length of the exercise which is dictated, until the pupil becomes proficient in writing your suggestions rapidly and accurately.

Following this, they may write dictated exercises containing skips: Those given in III. No 4, below, will serve you excellently for this purpose. Notice here that there is only one note which is regarded as Do; that is, the note on the second line. All the other notes are named in relation to this Do.

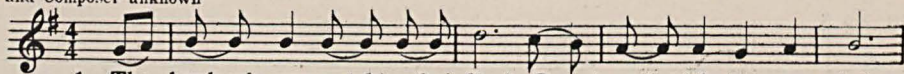
III. No 4



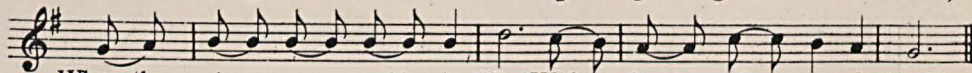
The following songs can be used appropriately in the Christmas exercises.

THE SHEPHERDS WERE WATCHING

Author and Composer unknown



1. The shepherds were watching their flocks On a beau-ti-ful star-ry night,
2. "O shepherds, fear not, but re-joice, For we bring good news," they sing;
3. A glad and won-der-ful song Rang through the heavens then;

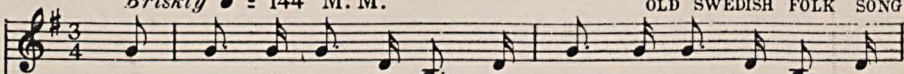


When the sky was sudden-ly filled With a band of an-gels bright.
 "In Beth-lehem is born this day A Sav-ior who is Christ, our King!"
 It was: "Glo-ry be to God on high, Peace on earth, good will to men!"

AROUND THE CHRISTMAS TREE

Briskly ♩ = 144 M. M.

OLD SWEDISH FOLK SONG



1. A - round the Christmas tree, A - round the Christmas tree, A -
2. All hail! the Christmas cheer! All hail! the glad New Year! Oh!



round the Christ-mas tree we're danc-ing. With jol-ly dance and song, We'll
 sing it loud and clear, re-joice-ing. Then loud the car-ols ring, Then



gai-ly trip a-long, All hail the Christmas tree, en-tranc-ing!
 glad the chil-dren sing, The Christmas spir-it sweet-ly voic-ing.



6. Why is accuracy of the utmost importance in this connection?.....
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.....
7. Discuss fully how the writing of blackboard exercises helps the child to learn to read
at sight.....
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8. Give a short model lesson showing how to combine the pupil's blackboard work with
sight reading.....
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9. How may dictation be used by the teacher, at this point?.....
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10. Give four groups of syllable names which might be used for dictation exercises.....
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11. Give again the fundamental principle on which the work of the teacher must rest in
teaching sight reading.....
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12. Explain the use of the colored "Do" in the dictation exercises.....
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.....
13. In giving dictation, why must diatonic exercises precede the exercises containing skips?
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.....

14. In writing a series of exercises containing skips, why must one note only, be used as the Do?.....

15. Give on the staff below two exercises containing skips, with Do on the third space.....



16. If you are teaching in the Second Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed the particular lesson, indicate any changes you made in using the material, and give an account of the results you obtained.....

Intermediate and Grammar Grade teachers only should answer the following questions:

17. *Why is the training of the eye in determining accurately the distance on the staff, the fundamental principle to be observed in all sight reading?.....*

18. *In what way can the dictation of melodies be utilized in the work in your grade?.....*

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Answer.....
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Q. 2.....
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Answer.....
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Q. 3.....
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Answer.....
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Q. 4.....
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Answer.....
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Q. 5.....
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Answer.....
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SIEGEL-MYERS

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PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 39

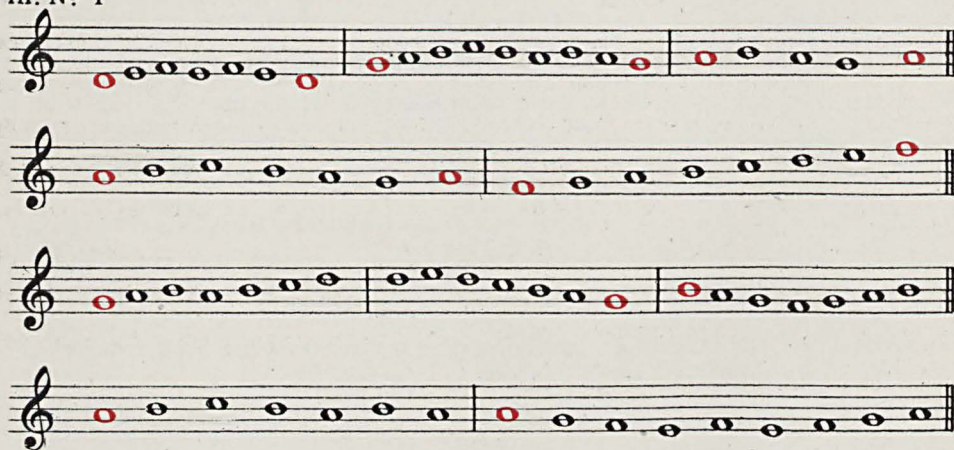
Writing Without Key Signature

You probably have noticed by this time that we have made no mention whatever of key signatures, nor have they been used in any of the exercises in notation. This has been intentional. At this point, the child does not need to know anything of them, as we are simply training the eye to follow the notes in order, and to count distances from any given Do by using colored crayon for the note, Do. This is a comparatively easy task. A child learns at the outset that the scale may be written with Do anywhere; that note pictures of little melodies may be written on the staff, and that he may write notes with his own fingers, counting from Do written on any line or in any space. It is the actual ability to read from the staff that is needed in the study of sight reading, and not the theory about the related musical facts. Hence, throughout this blackboard work, preliminary to reading from the book required by your school board, we should use no key signature whatever.

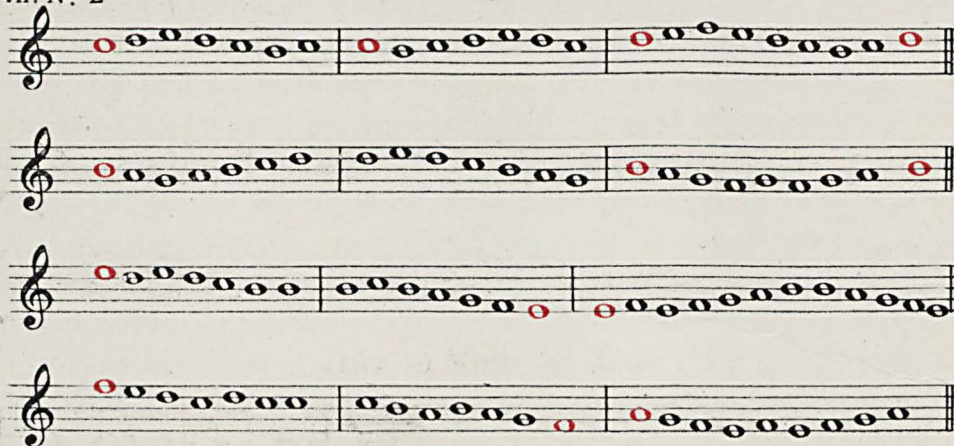
There are some teachers and musicians, sticklers for "form," who object to this, saying the staff should always show forth perfectly the correct picture of the music; that is, should always have the proper signature. In the main, this is true; but from long experience, the writer of this course of lessons has found that little children are sadly confused by the first presentation of the staff. It seems like a new world, and is without meaning to them. This mixed conception comes from the attempts on the part of the teacher to *tell too much*, to make the subject too complex. Stripped of signature for the time being, and made into a jolly game of counting lines and spaces, the children learn actually to *use* the staff lines, and they readily make them playthings to play with. When they can readily and accurately write any note of the scale, counting from Do at any point, it is *then* a perfectly clear and logical bit of teaching to say that since Do moves around so much, we need signs to tell us where to find him—and the subject of signatures is introduced in a natural way.

Continuing, then, the training of the eye, you should write upon the board, with Do in any position, dozens and dozens of little melodies involving the singing up or down from any note of the scale. So far, these melodies are entirely along the line of the scale, that is, in diatonic progression. So far the use of the skips or intervals, has been omitted. We give in Illustrations Nos. 1 and 2 a number of these exercises which will serve as models for your class work. Require the children to read these as you point to them. *Reading these exercises means singing at sight,* and through this written dictation you have started the children upon fluent and unhesitating sight reading.

III. No 1



III. No 2

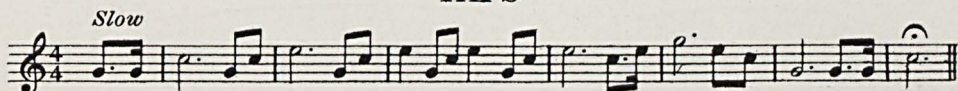


When *you* sing melodies to the children, it is often a good plan to sing the melody to them with the syllables "La" or "Loo," and let them sing back to you the syllable names of the notes. When the children write their own melodies, they think them in syllables. Allow the class to sing the melodies when written as sight exercises, and *then* sing them to you with the syllables "La" or "Loo."

While we are giving so much attention to the training of the eye in the Second Grade, it is, of course, understood that you do not, by any means, neglect the ear training so well begun in the Kindergarten and First Grade. In order to present this rather difficult subject of sight reading *consecutively*, it has been necessary for the past few lessons to devote the major part of the space to this subject, to the apparent neglect of the other elements included in the music lesson. This, however, is made necessary only on account of the form which these lessons take. The material in these lessons will, of course, cover a much longer period in the music study of the year, than here allotted. Each lesson must consist of some ear training and some song study, as well as the eye training indicated above. Give frequent opportunity to the pupils for tone matching in the imitation of the sounds of birds and the calls of domestic animals.

Another good subject to use is the bugle calls of the army. It is great fun to push the lips forward as required for the long OO vowel sound, placing the curved hand as for the horn or trumpet, and sing with the syllables "Too-To-Too," The "Reveille," "Salute the Guard," or "Taps" calls, as given below.

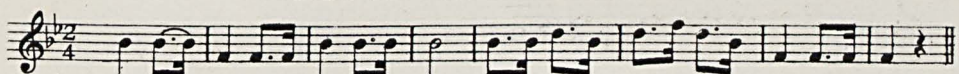
TAPS



REVEILLE



SALUTE THE GUARD



The little song given below will be found very useful material for study in the Second Grade.

PUSSY WILLOWS

The words very clearly, not too fast

MARY H. HOWLISTON

1. Pret - ty pus - sies down by the brook,
 2. If I put you down by the fire, You
 3. "Ah, no!" the pus - sies said, "We

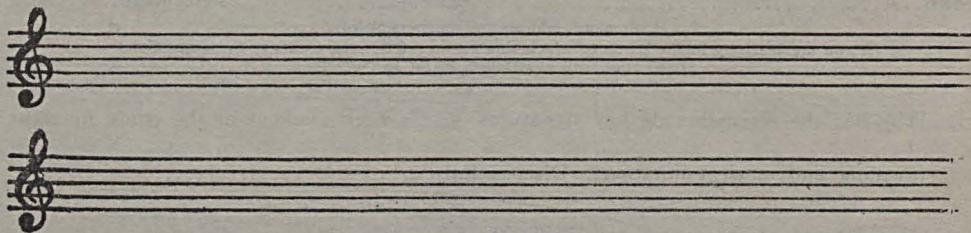
Swing - ing a - way to and fro; On the
 pus - sies so cun - ning and shy, I
 could - n't and we would - n't do that: We be -

bend - ing wil - low boughs, Like pus - sy cats all in a row.
 won - der if you'll turn In to pus - sy cats, by and by!
 long to fair - y folks, And we are their pus - sy cats!

5. What is the general result of this method of teaching?.....

7. What is the logical method of introducing the subject of key signatures in a natural way?

8. Give on the staff below, four short exercises which the teacher can use as a continuation of eye training.....



9. What have you accomplished when the children are able to read these, or similar exercises, at sight?

10. Why should the children be trained to think of notes in terms of syllables?.....

11. Give a short model lesson illustrating this point.....

12. Make an outline of the proper division of time in a recitation period of 30 minutes among the various subjects incorporated in a music lesson.....

13. What is the double value of using the bugle calls of the army as vowel exercises?.....

14. If you are teaching in the Second Grade and can now put the suggestion for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

Intermediate and Grammar Grade teachers only should answer the following questions:

15. (a) *Have you put much emphasis on the explanation of key and time signatures in the music lessons you give your class?.....*

(b) *Do you find that these explanations cause much difficulty to the class?.....*

16. *Give an outline of the arrangement of a music lesson in a period of 30 minutes, three times a week, as used in your grade.....*

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

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Answer

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Q. 2.....

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Q. 3.....

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Q. 4.....

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Q. 5.....

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Answer

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SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson N^o 40

February

We found in the last lesson that the children could read readily at sight the little melodies given them. The one point to be emphasized very strongly at the beginning of this study of sight reading is that the child shall *sense and read the group of notes as a whole*. We must avoid the slow, halting process of reading note by note, and have him grasp the group of notes *collectively*.

We should never waste time by "naming" the separate notes in the exercise. The child should see the entire group at once, just as he sees the group of letters in a word. If properly taught at the beginning, the class will never spell out the notes one by one, but will sing the entire group as they would read a phrase of a sentence.

Write on the blackboard such a little melody as given in Lesson N^o 39, and, getting the attention of the class, say:

Now *think*, children; do not say a word, but just look at these notes. You see where Do is? (*Point rather slowly to the notes in succession.*) Now sing it, children, straight through without stopping. Ah! I think this row did not get it right. What did you call this note, May? What is it, Class? Now, this row may sing it all alone.

Give special attention to any children who insist upon plodding along slowly, naming each note separately. Write simple little melodies such as Do, Re, Do; Do, Re, Mi, Fa, Mi; or Do, Ti, Do; etc., and use them for this special drill.

Now, John, look at this group very carefully. Do you see where Do is? Now *think*; are we going up or down? What, then, is the next note; and the next? Now, sing it all through fast, just as you would speak, or read "My dog says 'Bow-wow,'" or "I see a bird."

When the class as a whole can readily sing these little phrases at sight, you can make individual work of them, at first calling for volunteers to answer your questions, and then going down the rows, letting each child in succession sing a group of notes.

If sufficient care is exercised just here at the beginning, all that follows will develop naturally. The children will be led into sight reading without the least difficulty. Keep constantly in mind, however, that the *group* of notes is the important thing, and insist that the class grasp the notes as a group, and not regard them as a series of individual notes.

In a previous lesson, the children were taught to write single notes, counting from any given Do. That form of drill should be repeated again and again until you are certain that every child in the room understands how to count his lines and spaces accurately. Having written one note at a time in any location, have them write many groups as well. For example, you can say:

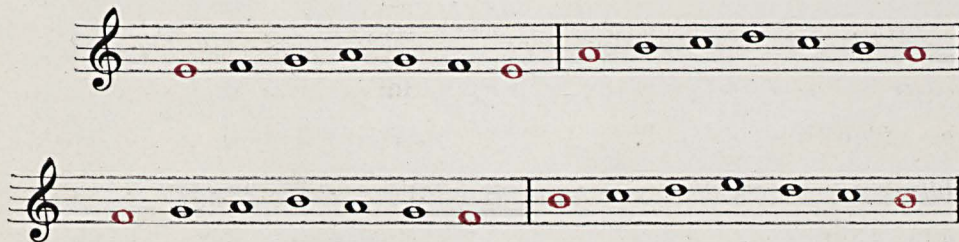
Here is a little tune: Do, Re, Mi, Fa, Sol (*sing it to the class with a pure, soft tone*) Who can write it? Harry? Harry may put Do on the added line below. Very well, that is right. Now, draw a line at the end, and your tune is finished. Is he right, Class? Class, sing Harry's tune. Here is another: Mi, Fa, Sol, Fa, Mi, Re, Do. Who thinks he can count from Do and begin the tune with Mi? Sarah? That is fine. Draw a bar at the end, Sarah, and make a better Sol; a rounder one; that's it. Class, sing Sarah's tune. Now, here is another tune beginning with high Do: Do, Ti, La, Sol, Fa, Mi. Who writes it? Herbert? That is good, but finish by drawing a bar at the end of your notes. Now, this row may stand, and go to the board. Each one can write a little song on the staff, and you can place your Do wherever you like. Make nice round, open notes with each one a little to the right of the last one, and be sure to draw a bar at the end of the tune.

Let each child write the same group in such an exercise, but have each one start with his Do on a different line or space. As this will prevent any tendency toward copying another's work, you can easily determine whether any child has not yet learned to count correctly.

Another important point is to be brought out just at this time; that is, the idea of pitch being dependent upon the position on the staff. When the six or eight children have written their tunes, have the class sing for you the melody from each exercise, but give them very carefully the correct pitch, from the pitch pipe, for each successive group. Thus, if one child has written with Do on the first line, give E for the pitch. Another has, perhaps, written Do on the second line, or second space, or space below. Wherever it is, give that pitch for the singing of Do, and the children will learn in a minute that if they write their tune up high on the staff, they must sing high, and vice versa.

Illustration No 1 represents the same tune written in different positions on the staff.

III. No 1



This exercise can be varied by using the following melodies:

{	Do, Do, Re, Re, Mi, Re, Do.	Do, Do, Ti, Ti, La, La, Sol.
	Do, Ti, La, Sol, La, Ti, Do.	Do, Ti, La, Sol, Sol, Fa, Mi.
	Do, Re, Mi, Mi, Fa, Fa, Mi.	
	Mi, Fa, Fa, Mi, Mi, Fa, Sol.	Sol, La, Sol, Fa, Mi, Re, Do.


The children have been making tunes, or melodies, from the Kindergarten on, as you will remember. First, they gave little tunes for the little word groups. In the First Grade, they sang their word groups with little scale tunes, and pointed these out on their playmates' heads, and on the scale ladder and the open notes. Continuing this study, we will now do the same thing with our staff work. Let the child make up a little melody, and stand in his place, and sing it to you so that you and the class may know what it is. Then let him write his tune on the staff. Insist that each child make his own tune different from the others; and that he has a clear idea of the tune he wishes to write, which, at first, will be without skip.

In this interesting reading and writing, and making a lively game out of the music work, there may be a tendency to neglect the song study and the ear training. This must not be permitted. Give a few minutes each day to singing some phrases of familiar songs for the children to recognize, and to give back to you the words; and a few minutes, one or two at least, to singing scale tones, in groups now, with the syllables La or Loo, requiring the children to recognize and give back the correct syllable names. Let the response come often from individuals, and take care that a few bright children are not doing most of the work, and a few sharp ears hearing for the entire class.

Teach many more songs than given in these present lessons, and sing them as a part of the daily lesson. The little winter song given below is an indication of the kind of songs to be used during the colder months.

THE SNOWFLAKE

F. E. C.



Here is a snow-flake, dainty and white,
 Wan-der-ing from the sky! — It
 floats like a feath-er, air-y and light,
 Down from the clouds on high. —
 Open the win-dow and let it come in,
 Stay, pret-ty wan-derer, stay! — A
 beau-ti-ful rain-drop once it has been,
 Soon it will melt a-way! —

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 40

Name..... } Class Letter and No.
 } Account No.

Town.....State.....Percentage.....

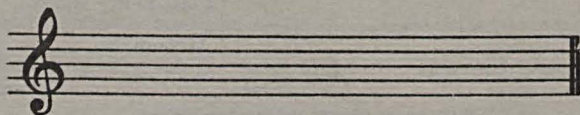
Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What is the important point to be emphasized at this stage in the study of Sight Reading?
2. Explain fully why it is important that the child should sense the group of notes and read them as a whole.
3. What would be the result of the teacher's insistence upon the principle of reading the notes collectively, instead of individually?
4. (a) What treatment should be given to the children who cannot read notes in this manner?
- (b) Give a short model lesson covering this point.
5. What is the importance of writing notes on the blackboard?
6. Why should every child in the room understand how to do this?

7. Having written one note at a time on any point on the staff, what is the next step?...

8. Give on the staff below a little melody which can be written on various staff degrees by the children



9. How can this melody be used to establish the idea that *pitch is dependent on position of notes on the staff*? Discuss fully.....

10. Trace the development of melody writing, from the first steps in the Kindergarten to the present time.....

11. **What results** can the teacher expect in independent melody writing at this time?.....

12. In what way must the song study and ear training be continued simultaneously with sight reading?

13. Should much or little emphasis be placed upon the individual work in the song study and ear training?.....

14. Have you memorized and used the song "The Snow Flake"?.....

15. If you are teaching in the Second Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed the particular lesson, indicate any changes you made in using the material, and give an account of the results you obtained.....

Intermediate and Grammar Grade teachers only should answer the following questions:

16. *In what way can you develop, in your grade, the principle of reading a group of notes collectively?*

17. *How can you continue in your grade, the melody dictation at the blackboard?*

18. *Name three songs which you are now using in your grade work and mention any difficulties you may have in teaching them to the class.*.....

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

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Answer

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Q. 2.....

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Q. 3.....

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Q. 4.....

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Q. 5.....

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Answer

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SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK.

Lesson No 41

Melody Writing

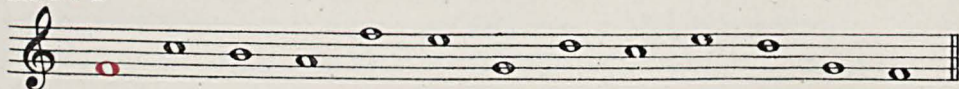
As we go on with the preliminary blackboard study, it may seem strange to you that we are not speaking of rhythm or meter. We have omitted any mention of these subjects purposely, because we must not confuse the little child's mind with too many new ideas at once. Concentration on one topic at a time, until it is fairly well fixed in the child's category of musical facts, is essential, if we are to make our sight reading study successful. The stumbling block in the teaching of sight reading has ever been the lack of sufficient training to enable the child to take in rapidly, the phrase or group of notes presented. The children have stumbled and plodded laboriously on, naming note by note. We have made grave mistakes in teaching theory about music instead of doing things with the music itself.

The work, as outlined in these lessons, of alternating reading from the board and writing with their own fingers may be made intensely interesting to the children. They dearly love to run to the board and write notes, once they have learned to count and know where to put them. It can be made a competitive game and become great fun for the class, as well as a means for securing very successful results.

At this point in the development of this system of sight reading you must exercise great care and thoroughness, and give daily practice in writing on the board for some time. Sometimes it may be necessary to continue along this line for two or three weeks until you find that every child can count the notes accurately. You will find the time spent here will mean much time saved later on. Below is a model lesson on this subject.

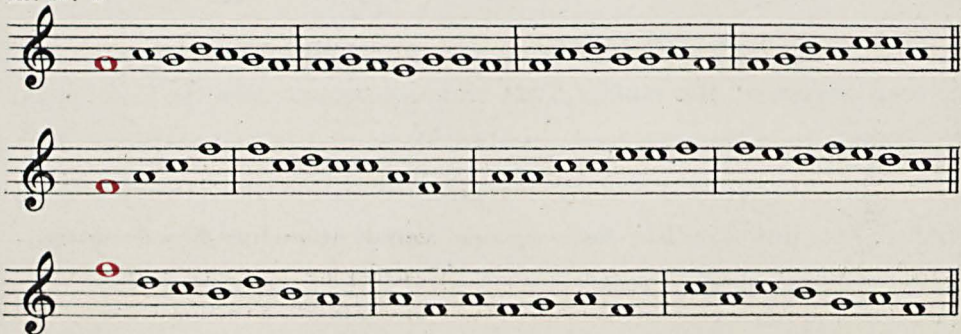
Now, children, you remember that we always write Do with a colored crayon on the staff. This time let us put it on the first space. Now, for a long time we have counted aloud and shown with our fingers, where to write the notes. This time let us see who is very bright, and can count *inside their minds*, and write what Miss Grey dictates without saying a word.

Here is Do in the first space. (*Teacher writes as in Ill. N^o 1.*) Who can write Sol? You must count silently and quickly, and make a nice round note a little to the right of our Do. Sarah? Quick. That's good, Sarah. Who can write Fa quickly, without a word, a little to the right of Sarah's Sol? Not good, Henry. What did he write class? Yes, La; and what did Miss Grey ask for? Fa. Try again, Henry. That's better. Who writes Mi, high Do, Ti, Re, La, Sol, Ti, La, Re, Do? (*Children write in response, as in Ill. N^o 2.*)

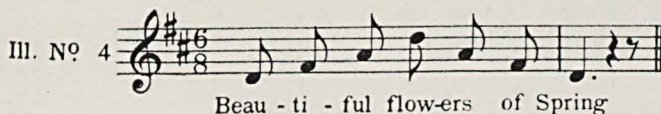
III. N^o 2

Now, this next row. Miss Grey will put Do in another place, on the line below the staff. Now, who can write high Do? Anna? (*Anna writes in the first space above the staff*) Not good, Anna. What did she do, class? She did not count the second space. Try again, Anna. Very good. Now next, the children in this row will run to the board; write quickly, in turn, Fa, Re, Ti, Mi, Sol, low Do, La and Re above high Do. (*Children write as indicated.*)

If you have the children write in this way, counting from any given Do to any other note of the scale, a "skip" becomes a familiar thing and may be understood by the child just as well as a familiar word in the reader. Since they have written any and all skips by counting from Do to any point of the scale, it will be perfectly simple for the children to read little song stories containing various skips. They will see at once the line or space which is "skipped." Write, for them to read, dozens of little melodies containing various skips or intervals. Those given in Illustration N^o 3 may be used as models for this kind of study.

III. N^o 3

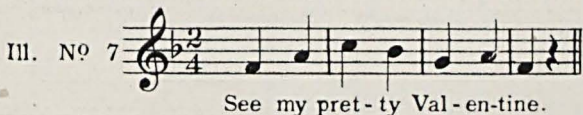
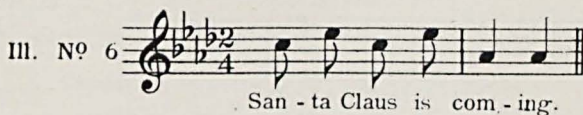
Some of these melodies may very well be little songs, and the fitting of the word to the music, or song writing, is begun. For example, write the words "Beautiful flowers of Spring" on the blackboard, under the staff. Repeat the words. Now write, with Do in the space below the staff, the syllables Do, Mi, Sol, Do, Sol, Mi, Do. This, then, becomes the little melody given in Illustration N^o 4. Allow the class to sing the tones once or twice; then to sing the tones with Loo. Close the lips and hum the tones once more, and you will find that the class can sing the song perfectly.



Now, again, use the phrase "The birdies are all coming home." Write these words on the board and repeat them to the children. Then write the notes Do, Do, Mi, Sol, Fa, Mi, Re, Do. Write, sing and hum as before the melody given in Illustration N^o 5.



Another good phrase is "Santa Claus is coming" or "See my pretty Valentine." These can be utilized for little phrase melodies, as shown in Illustrations Nos. 6 and 7.

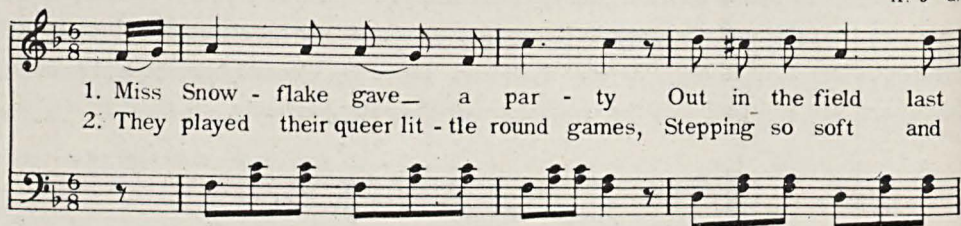


Remember that the children have sung these intervals before from the scale ladder, and have written them and sung them in songs. When they are combined with word phrases, they merely recognize the notes on the staff as old friends in a new dress.

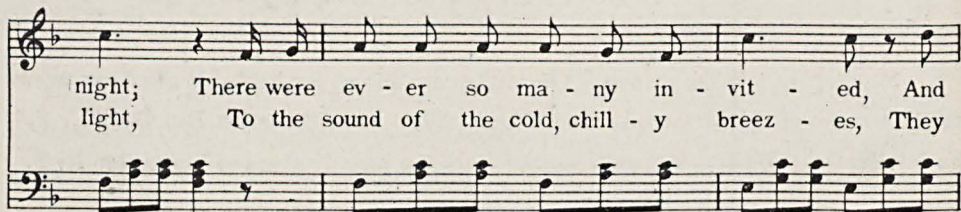
The following song "Miss Snowflake's Party" will be found to be excellent material for the children of the second grade.

MISS SNOWFLAKE'S PARTY

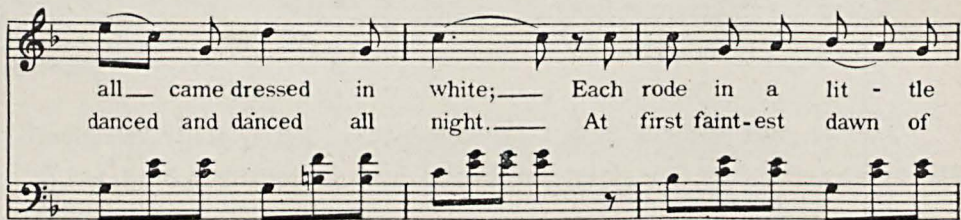
A. J. G.



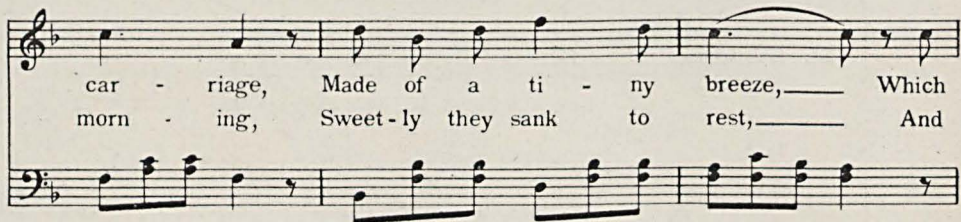
1. Miss Snow - flake gave a par - ty Out in the field last
2. They played their queer lit - tle round games, Stepping so soft and



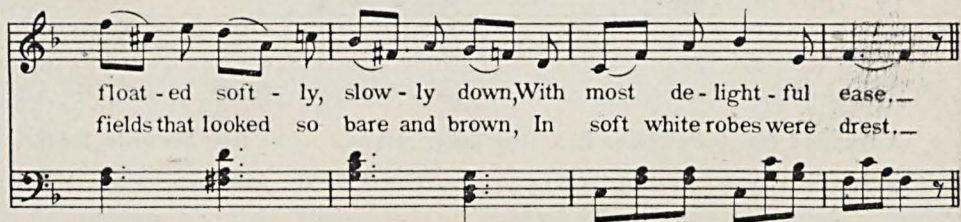
night; There were ev - er so ma - ny in - vit - ed, And
light, To the sound of the cold, chill - y breez - es, They



all came dressed in white; Each rode in a lit - tle
danced and danced all night. At first faint - est dawn of



car - riage, Made of a ti - ny breeze, Which
morn - ing, Sweet - ly they sank to rest, And

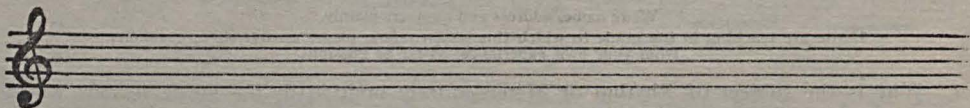


float - ed soft - ly, slow - ly down, With most de - light - ful ease,
fields that looked so bare and brown, In soft white robes were drest.

1. Why is the subject of Rhythm or Meter entirely omitted in the music lessons which have been given so far? Discuss fully.....
2. Discuss fully the method to be used in making the music lessons interesting to the class.....
3. Why must particular emphasis be given at this time to black-board writing?.....
4. How long should this drill be continued?.....
5. What new point is emphasized in the Model Lesson on Page 1 of Lesson No. 41?.....
6. What kind of black-board writing can now be used to make the children **entirely familiar** with the "skip"?.....

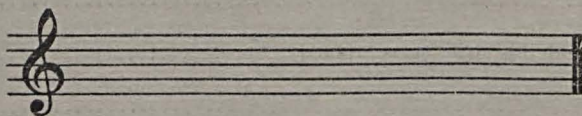
7. What is the next application the children make of their knowledge of "skips"?.....

8. Write three original melodies containing "skips.".....



9. How is the subject of actual song writing begun at this point?.....

10. Give one original phrase or rhyme which may be set to music, and write a little melody for it on the staff below.....



11. Give a short model lesson showing exactly how the verse is made into a little song.

12. If you are teaching in the Second Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed the particular lesson, indicate any changes you made in using the material, and give an

account of the results you obtained.....

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Intermediate and Grammar Grade teachers only should answer the following questions:

13. *In what way have you introduced the subject of Rhythm or Meter in your class work?*

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14. *Do you use much blackboard dictation, as suggested in these lessons?*.....

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15. *Have you done any song writing in your grade? If so, explain to what extent this*

study has been developed......

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In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

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Answer

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Q. 2.....

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Q. 3.....

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Q. 5.....

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SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 42

Observation Songs

Bear in mind that the whole effort, at this point in the child's musical development, deals with the phrase, or group of notes, and our attention is concentrated on the attempt to establish once for all, the ability to quickly name mentally, and to sing accurately, the phrase or note group. There should be no tiresome drill. Make the work play at all times, and intersperse the study with plenty of songs. Choose at least a part of the songs with reference to the intervals contained. Call attention to the intervals found in the songs, and write them on the board so that the children may see how they look.

About this time a primer, or book of music should be placed in the hands of the pupils. Teach by rote a number of little songs found in this primer. When well learned, let the children look at the song on the printed page, following with their fingers the notes of the song, while singing the words. This *observation of the song*, learned by rote, has a value in eye training just at this point, and should be used in connection with the blackboard study for a period of two to four weeks. This has often been carried much too far, to the detriment of the pupil. Certain songs in some primers are set aside as "Observation Songs," and have a definite value in the process of connecting the work done from the blackboard with that which is to come in the book.

On the *blackboard*, the notes have been made large and, so far, open, writing being done without meter, as the eye-training for the position has been the only point to be emphasized. The *book* is small and each child must keep his own place and concentrate his attention on the staff without help. This is a real difficulty in the beginning of book work. It may be much simplified by careful "Observation Study" of the song already learned, if the song be simple. The eye will be led along the track by force, through the singing of the familiar melody. A few weeks of this drill is excellent, but carried too far, it weakens the power of the children to do real thinking, and leads only to parrot work in reading. If the reading is continued too long on well-known melodies, the children are robbed of their development in quickly seeing and grasping the group of notes and intervals, and in "thinking" the tones required.

The pupils have now read from the blackboard many melodies involving the skip. They have observed from the new primer how the skips look on the printed page in the little songs which they know. To assist the mind in making this point more clear, let them now write on the blackboard, as dictated, little groups of notes

without help. As before, call first for volunteers; then take the class in rows, so that every child has an opportunity, and finally, give special and frequent drill to those who stumble. Take special pains with the slow ones who are not yet quite clear as to counting their lines and spaces. Before leaving this point, be sure that every child in the room can readily write a group of notes from dictation. Such groups as the following can be given.

{ Do, Mi, Re, Do. — Do, Re, Mi, Do. — Do, Mi, Sol, Mi, Do.
 { Do, Re, Fa, Re, Do. — Do, Fa, La, Fa, Do. — Do, La, Fa, La, Mi.
 { Do, Sol, Ti, Sol, Do. — Do, Mi, Fa, Re, Do. — Sol, Mi, La, Fa, Mi. etc.

Again, let the children invent their own little melodies; this time involving skips, with Do placed at any point on the staff. Ask them to write their melodies on the board, and when they have thus written them, use the melodies for reading exercises for the entire class.

We must not forget our ear training work as we progress with the study of sight reading. Take the little songs which have been given in these lessons for observation study, and teach the *syllables* of the song for an added verse. Illustration N^o 1 gives the first lines of several familiar songs. Sing these to the class. Then allow the children to sing them with you. Then let them add the words and, finally, name the song.

III. N^o 1

C	$\frac{6}{8}$	Sol Sol-La-Ti-Do-Re-Mi Sol-Mi. (a)
G	$\frac{3}{4}$	Mi-Fa-Mi-Re-Re-Sol Re-Mi-Re-Do. (b)
D	$\frac{2}{2}$	Do-Sol Do-Mi Fa-La Ti (c)
C	$\frac{2}{4}$	Sol Do-Ti Re-Do Ti-La Sol. (d)
C	$\frac{2}{4}$	Do-Mi Do-Mi Sol-Do Sol. (e)
B \flat	$\frac{3}{4}$	Do-Do Do-Re-Mi Do-Re-Mi. (f)

Then, at another time, sing the tones of the first phrase with the syllables, La or Loo, and see if the children can recognize the tune and give back the words of the song to you. Give, in this way, the notes of the first phrases of dozens of songs which the children know and let them sing back the words. Such *first phrases* of songs as those given in Illustration N^o 2, will form splendid exercises for this observation study.

III. N^o 2

(a) $\frac{3}{8}$ G major

(b) $\frac{2}{4}$ E \flat major

(c) $\frac{4}{4}$ D major

(d) $\frac{6}{8}$ B \flat major

(e) $\frac{6}{8}$ A major

(f) $\frac{6}{8}$ F major

When they can recognize the first phrases of such songs as these, sing, with La or Loo, the last phrase, or any group in the middle of the song, and see who can recognize it and sing back the words with the melody. Illustration N^o 3 gives phrases of various songs, found in the *middle* or toward the *end* of the songs, which can be used for this study.

III. N^o 3



This is a splendid form of practice and should be kept up for a long time. Make the responses individual. Sing your little phrase, and let the children who think they know it, raise their hands. Call upon one, and then, if that one does not give the right phrase in the right song, call quickly upon another, and then another. If they forget the melody, sing it to them again.

The songs given below are splendid material for this observation study. Teach by rote, then by syllables, and then, writing the melody on the board, point to the notes while singing.

SWALLOWS

Allegretto

W. E. APPLETON



1. Swal-lows, tell me where you go, When the fields are white with snow;
2. Are there shin - ing drifts of snow, In that clime to which you go?



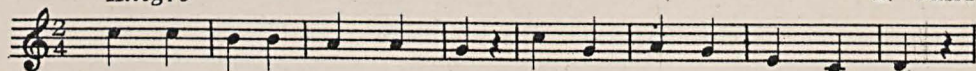
Had I wings, I'd fly with you, All the pleas - ant countries through.
 Tell me, swal-lows, where you rove, From this land I dear - ly love.

LEAVES AT PLAY*

FRANK DEMPSTER SHERMAN

Allegro

M. WHITE



1. Scam-per, lit-tle leaves, a - bout, In the cheer-y Au - tumn sun;
2. By and by, to rest you'll go, Wea-ry of your mer - ry play;



I can hear the old wind shout, Laugh-ing, laughing, as you run.
Still the same old wind will blow, Laugh-ing in the same old way.

STARS*

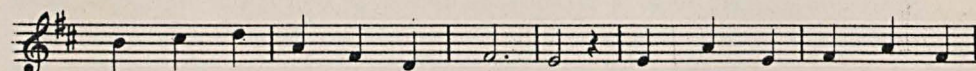
NATHAN HASKELL DOLE

Andante con grazia

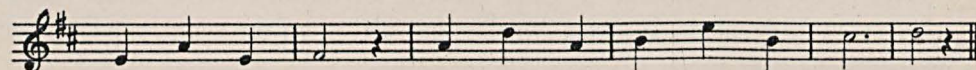
W. W. GILCHRIST



1. O - ver our heads, on the roof of the sky,
2. Yon - der's the Dog - star, and yon - der the Bear,



Thou-sands of stars wan-der night - ly; What a de - light to be
Three jol - ly plan-ets be - tween them; Some-times the moon, like a



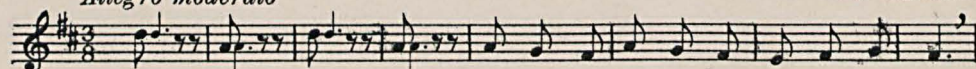
up there so high, Light - ing the whole world so bright - ly.
queen, lin - gers there, Sure - ly, my dear, you have seen them.

THE OLD CLOCK*

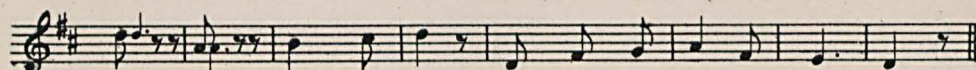
NATHAN HASKELL DOLE

Allegro moderato

K. LAMBERT



1. "Tick! Tock! Tick! Tock!" Moments are hur - ry - ing, scur - ry - ing by;
2. "Ding! Dong! Ding! Dong!" Moments are hur - ry - ing, scur - ry - ing by;



"Tick! Tock!" Says the clock, Now is the time for work - ing.
"Work well," Says the bell, Noth - ing is won by shirk - ing.

*From "Educational Music Course" First Reader. Permission of Ginn & Co.

- What are the two points which must be insisted upon by the teacher in sight reading?
- What four points must the teacher observe in the music lesson?
- What is an "Observation Song"?
- Explain fully its value and use.
- Do you have Observation Songs in the primer which you use in the second grade?
- What limit should be set to the use of Observation Songs?
- What is the first difficulty which the pupil encounters in using the primer?

8. What is the value of the Observation Song in overcoming this difficulty?.....

9. In what way can dictation be used to simplify the work of the children in using the
primer?

10. Give two groups of notes which the teacher can use for such dictation exercises.....

11. Name the songs used in Illustration No. 1.....

A.....B

C.....D

E.....F

12. Name the songs used in Illustration No. 2.....

A.....B

C.....D

E.....F

13. Name the songs used in Illustration No. 3.....

A..... B.....

C..... D.....

E..... F.....

14. If you are teaching in the Second Grade and can now put to immediate and practical use, the suggestions for the work in this particular part of the course, you should follow as far as possible, the suggestions given, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed the particular lesson, indicate any changes you made in using the material, and give an

account of the results you obtained.....

Intermediate and Grammar Grade teachers only should answer the following questions:

15. Can you use the method of ear training suggested in Illustrations Nos. 1, 2 and 3 in your class? If so, report the results obtained, in detail.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....
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Answer
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Q. 2.....
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Answer
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Q. 3.....
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Answer
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Q. 4.....
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Q. 5.....
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Answer
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SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

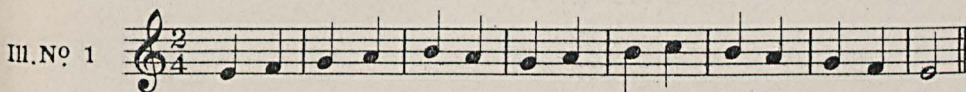
A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 43

May

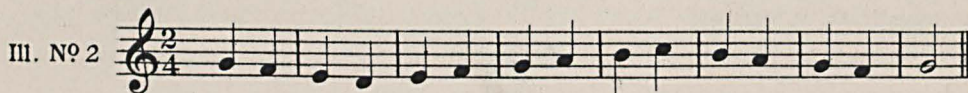
We are now nearing the point where the children must begin to read from the book. The little ears have become very sharp, and the little eyes alert to read from the board anything they see, both quickly and accurately. It will now be necessary to use the bars and meter signatures, to prepare for the book work. Approach the subject in the simplest way possible. Write a little melody, as given in Illustration No 1, on the board, and say to the class:-

The new thing we are going to learn to-day is to divide our little tunes into measures, or sections, by drawing bars across the staff, because, in singing, we always sing some tones stronger than others. These bars will always tell us "to sing the next note a little harder." I will fill in these notes with crayon, and put a stem on them; that is, all but the last one. The last one will be left open, but will have a stem like the others, and we will sing it just twice as long as the others. I shall point once to the filled notes, and twice to the open notes. (*Teacher points to the measures in Ill. No 1.*)

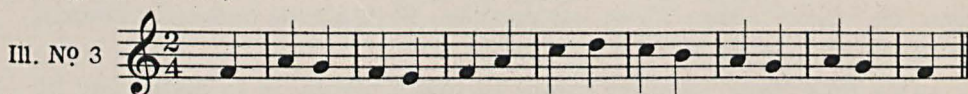


How many measures in our song? (*Children answer "Eight."*) We will call these filled notes with the stem attached, quarter notes. How many of them are there in a measure? Yes, there are two. I shall put the figures $\frac{2}{4}$ at the beginning of the staff to tell us that we are to have two quarter notes in one measure. Now, let us sing this melody, singing the notes after the bars a little "harder." (*Teacher points, and children sing Ill. No 1.*) In your primer, you will see that the little songs are all divided up into measures, like this one, by these bars. (*Have the children refer to their primers to prove this.*)

Now for some more blackboard work. Here is another little tune, and we will draw the bars at intervals, ever so often, and so divide it into measures, also. (*Teacher writes as in Ill. N^o 2, using bar lines.*) Now, sing it as Miss Gray points, and make the note after the bar a little "harder."



Now, here is another song. (*Teacher writes Ill. N^o 3, but without the bar lines given therein.*)



Listen, and Miss Gray will sing it for you, with all the "harder," or accented notes very plain. (*Teacher sings Ill. N^o 3.*) Now, listen again to the first two measures. Is the first note an accented note, or not? Did Miss Gray sing the first note "hard?" Who can tell? (*No one responds.*) Listen again, very carefully, and see if the first note is a "harder" note, or not. Is it, Harvey? No, sure enough. Harvey's ears are sharp; it is not a "harder" note, and so Miss Gray will put the bar *after* the first note.

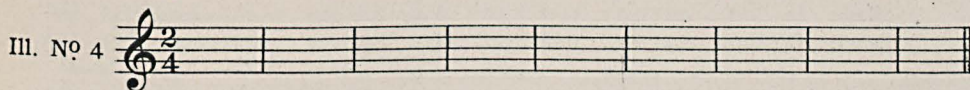
Now, listen again, and Miss Gray will sing the same little melody to you; and while she is singing it, you hold your little hands up sidewise, in front of you, and when you hear her sing a "harder" note make a line downward in the air with your hand. This is the way. (*Teacher makes a downward motion of her hand in the air, and class imitates.*) That is right; now try again. (*Teacher sings Ill. N^o 3, and the pupils mark the accented notes by a downward stroke of the hand.*) Now, sing this song for Miss Gray. (*Class sings, accenting notes and teacher draws lines on blackboard, as in Ill. N^o 3, while class sings.*)

Miss Gray will sing one of your old songs. Play you have a crayon in your hand - so - and then, every time you hear Miss Gray sing a "harder" note, draw an imaginary line downward in the air in front of you.

Sing any familiar song in $\frac{2}{4}$ meter, accenting very strongly the first note in each measure. Keep the swing of the movement, and sing very clearly. See that every child has the right idea of accent, and that every hand comes down at the proper time. This is most important. Sing in this manner a number of melodies, allowing the children to draw imaginary bars in the air. Then write on the blackboard a simple melody. Sing it through with well-defined accents, the children marking the rhythm as before.

Now, who can come to the board, and really put in the bars as Miss Gray sings? Remember, whenever she sings a "harder" note, to draw a nice, strong bar just before it. (*Teacher writes on the board a simple melody in $\frac{2}{4}$ time without the bars, singing as she writes.*) Let Harold try. All listen, and make your bars in the air while Harold makes them with the crayon. Very good! Now, who else can do it? Sarah? Very well; Sarah may try. Now, all help while Miss Gray sings, and mark the bars in the air. No, Sarah is too slow; she does not put her bars in fast enough, and so she gets lost. Geraldine, you try. That is better; but Geraldine puts some bars *after* the accented note. Always *before*, Geraldine. Try once more.

Now, this whole row go to the board, and take crayons. The rest of us will sing an old song, and those at the board can make a straight line like a bar on the board every time we sing a "harder" note. (*Children sing a familiar song and those at the board mark bars as in Ill. No. 4, and then sit down.*)



Almost all of you did it nicely, but George was a little slow. Next row draw bars quickly while Miss Gray sings, a down bar for every accented note. (*Teacher sings another simple, familiar song in $\frac{2}{4}$ time, and children mark as requested.*) That was fine!

Now, let us sing another song, all together, and we will all clap our hands when the "harder" note comes. (*Sing any familiar song in $\frac{2}{4}$ time, marking the rhythm in this manner.*) That is good, Class. Now, this time think out your own tunes, and write them on the blackboard, and draw the bars in where they belong.

Sing a great many familiar songs, clapping the rhythm in this way, but for the present choose only those in $\frac{2}{4}$ time. When original melodies are written by the class on the blackboard, and the bars are marked in their proper places, have the class as a whole sing these little original tunes, and take care that they give the natural accent strongly. You must always work to develop the sense of rhythm, and this is one of the best exercises for that purpose.

The song given below should be taught in the usual manner, and later the melody can be written on the blackboard, and used to illustrate the study of $\frac{2}{4}$ rhythm as given herein.

THE MERRY MONTH OF MAY

Trippingly ♩ = 116 M. M.

JESSIE L. GAYNOR

1. In the mer - ry month of May, All the trees seem glad and
2. Down a - mid the grass - es new, All their pet - als wet with

gay; Ba - by leaves come out to play, In the mer - ry month of
dew; Lie the lit - tle vio - lets blue, Down a - mid the grass - es

May. In the mer - ry month of May, All the world seems glad and
new. In the mer - ry month of May, All the world seems glad and

lightly
gay, In the mer - ry, mer - ry, mer - ry, mer - ry month of May.
gay, In the mer - ry, mer - ry, mer - ry, mer - ry month of May.

(e) What is to be accomplished by the teacher drawing the bar-lines according to the dictation of the pupils, rather than requiring the pupils to sing according to her marking of the bar-lines?.....

(f) Discuss fully the value to the pupils, of learning to indicate the accent by a motion of the hand.....

3. What is the particular advantage in requiring the class to indicate the accent on familiar rote songs?.....

4. Discuss the value to the children of marking the accent of familiar songs on the board, instead of making a motion in the air.....

5. In what way is the rhythmic sense developed by the exercises outlined in this lesson?.....

If you are not teaching at the present time, you need not answer Questions Nos. 6 and 7; if you are teaching, you must be sure to give an answer to one of these two questions.

6. If you are teaching in the Second Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.....

If you can use these lessons in this way, state below how closely you follow this particular lesson, indicate any changes you made in using the material, and give an account of the results you obtained.....

Intermediate and Grammar Grade teachers only, should answer the following questions:

7. (a) *Explain fully the method of teaching rhythm and meter which you have employed in your grade.....*

- (b) *In what way is it possible for you to incorporate in your class work, the two methods of indicating the accent which are outlined in this lesson?.....*

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

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Answer

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Q. 2.....

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Answer

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Q. 3.....

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Answer

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Q. 4.....

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Answer

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Q. 5.....

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Answer

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SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 44

June

We are now ready to begin actually to read from the printed page. The work outlined in this group of lessons on sight reading, will have fitted the class to take up the reading of notes in any book or primer that may be in use in the school room, no matter what may be the special plan of the book which is employed. At this point, that is, in the last half of the Second Grade, the children will have begun to read from books, and can hold a music primer and find the pages therein. If the first little primer has a paper cover, it will be a little lighter to handle.

The work in *observing* the notes of a song that has been already learned by rote may be continued to some extent, especially in pointing out certain intervals. If, however, in this observation reading, the children hesitate on an interval, it is much more to the point to simply give it to them, singing the notes correctly, than to spend too much time in explanation of the point. Do not allow them to flounder about in their reader work, singing incorrectly. Stop instantly a wrong tone is given in the observation songs, and if they are unable to sing the interval correctly after two or three trials, simply sing it for them, *not with them* and go on to the next measure.

In taking up a new exercise or song to sing at sight (not an observation song), you should call attention, before attempting to sing it, to the intervals or tones, where the children may make mistakes. Be sure that they understand what names to give the notes, and then ask them to sing the intervals, so that you may be sure they will not blunder when they come to the difficult places. Do not name the notes in the exercise through individually; they must always be sung. When the exercise is once begun, insist that the class sing straight through to the end, without breaking down, and without the help of the teacher. This habit of stopping and beginning, in sight reading, must be broken at the very start. Someone will always be singing correctly at every point. Teach the children from the very first that, if they miss one note, they must not look off the book, but go right on and catch the next note with the rest of the class.

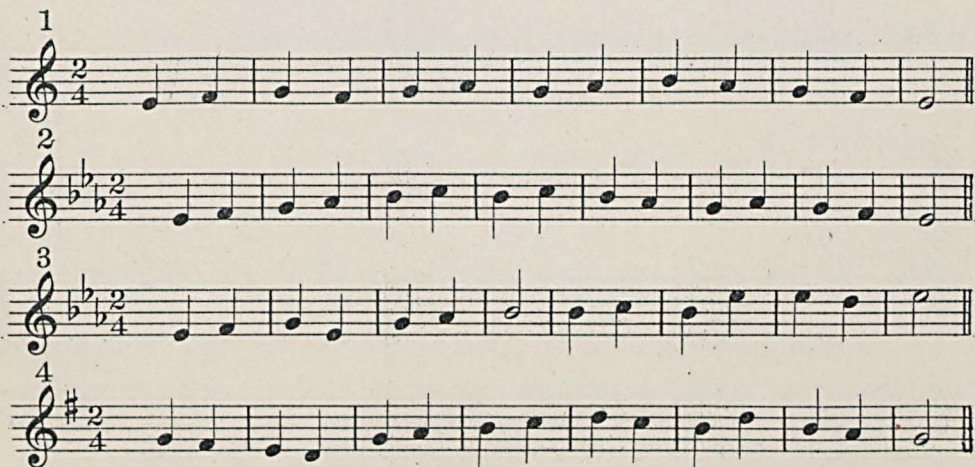
It is of the greatest importance just here, in the first attempt at reading from the book, to teach the class to keep their eyes on the line of music, and to sing continuously, and without stopping. The habit of singing on and on, without stopping to correct errors, lies at the root of good sight reading. To enable them to do this, have the children hold the book, resting on the edge of the desk, with the left hand, and with the first finger of the right hand point to every note as they sing it. Teach them to press once lightly for each quarter note, and to press twice for the half note. If a mistake has been made in marking the rhythm, single it out, and drill upon it until all understand. Then repeat once, not more. It is the greatest mistake possible to sing any one exercise over and over again, for any purpose whatever.

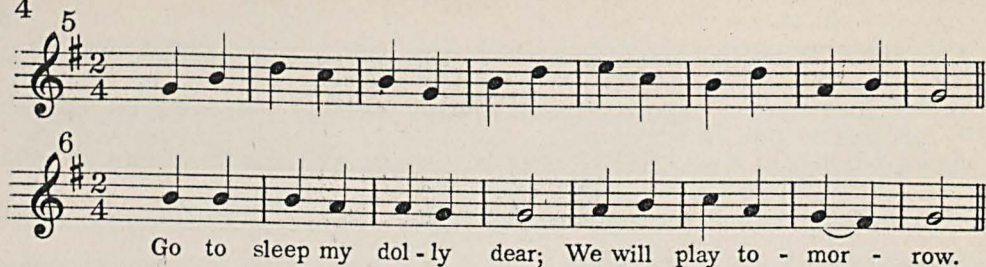
An illustration of the points brought out in the lesson may be given somewhat as follows, using an imaginary primer and the syllable names for the notes:

Now, children, you may open your primers to page____. Who can find it? Here are some exercises and some nice little songs that you are going to learn all by yourselves. Miss Gray will tell you this time, that Do is on the first line. How we wish he had his colored cap on! But they could not very well print it that way, and we have learned to sing so well now that, if we know where Do is, we can go right on without having the colored note. Observe, children, that the last note is an open white one. Now, hold your books out in your left hands, with the bottom resting on the desk, so that you will not get tired. Point right to every little note with the pointer finger of your right hand, just as Miss Gray has always pointed with the big pointer on the board. Now, every eye must be on the first line, and remember, do not look up until you have sung the whole line straight through. Sing about as fast as this. (*Count at a moderate rate of speed, two measures, thus:*) One-two; one-two. Ready; sing. Fine! Martha did not miss a note, and James sang it without a mistake, too. They may keep still this time, and the rest of us will sing it again. One-two; one-sing. Good! Now, for the next line. Look at the third measure.

Can we all find the third measure? You see we go up to Sol, and then down, and then up again. Think always whether you are going up or down when you sing. Sally, what is the name of the first note in the fourth measure? (*Sally answers.*) All right. Now, all eyes fast on your books. One-two; one - sing. (*Class starts; then hesitates.*) Do not stop; somebody is right; go on. Ah! Miss Gray saw ten pairs of eyes off the book; so, of course, we made a mistake. We must not stop when once we have begun, but go right on to the end. Now, what was wrong at that spot? You called Fa, Mi, did you not? Now we know, and we shall not sing it that way again. Not a single pair of eyes off this time. One-two; one - sing. Good! That is the way to read notes; sing them right off the page. Now, who can sing the first line alone? John? Fine! Who can sing the second line all alone? Margaret, you try. That is good. Now, this row may sing it alone.

Such exercises as the following may be used as a supplement for the work found in the Primer. Always insist upon the class singing continuously, and from the very first, endeavor to break off the habit of stopping at mistakes. Once the habit of reading consecutively is established, you have laid the foundation for successful sight singing.



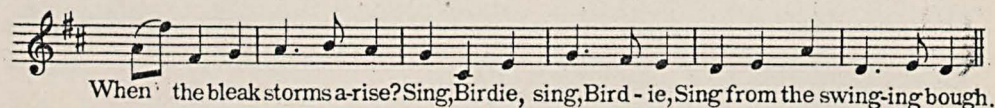
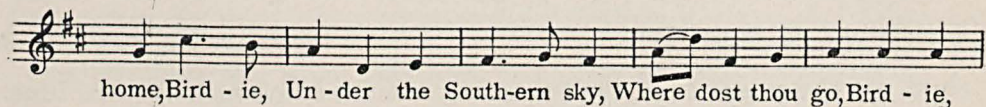


The "Bird Song" should be used in the exercises at the close of the school year.

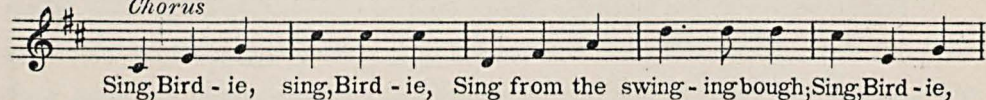
BIRD SONG

Verse I

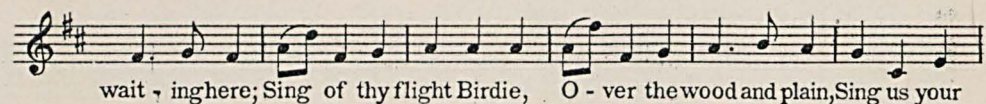
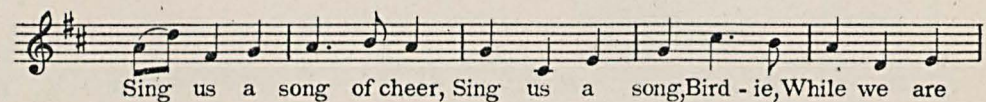
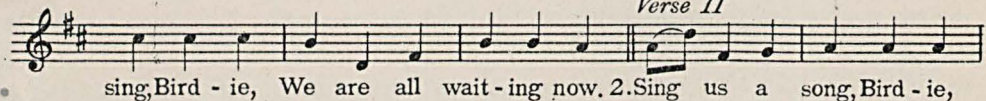
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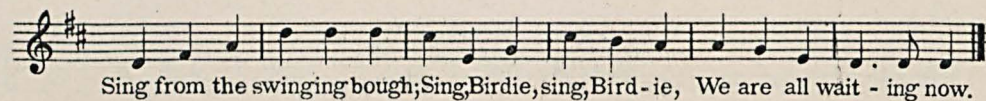
Chorus



Verse II



Chorus



Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By *FRANCES E. CLARK*

Examination Paper for Lesson No. 44

Name..... { Class Letter and No.
Account No.

Town..... State..... Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions
from your own experience, as far as possible.

1. Give a brief outline of the preparation necessary, before the class may begin to read

from the printed page.....

2. In what way may the observation songs be used in connection with reading from the

book?

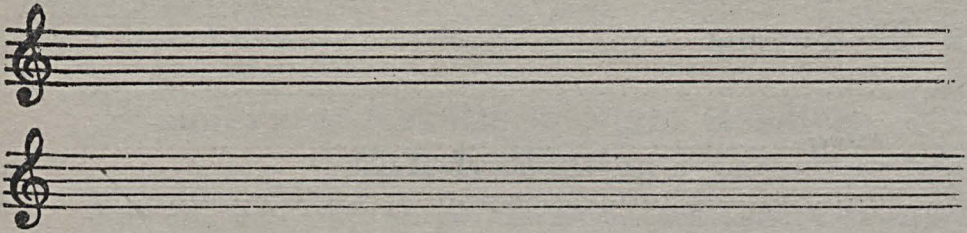
3. Indicate the value of this related study.....

4. What precaution should be employed with reference to mistakes made in the observation songs?
5. What is the first step in taking up a new song, or exercise, which the class is to sing at sight?.....
6. What wrong habit must be corrected, and what right habit established in sight singing?.....
7. Discuss the importance of establishing this practice in class work.....
8. How should the song-book be held by the pupil?.....
9. Why is it inadvisable to repeat an exercise many times?.....
10. Give an extended Model Lesson, in which you indicate the correct position of the primer, the correct attack, or beginning, of the exercise, and the establishment of the habit of continuous singing

11. Give, on the staves below, two original exercises which may be used for sight reading...

.....

.....



If you are not teaching at the present time, you need not answer Questions Nos. 12 and 13; if you are teaching, you must be sure to give an answer to one of these two questions.

12. If you are teaching in the Second Grade and can put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your class room.....

If you can use these lessons in this way, state below how closely you followed this particular lesson, indicate any changes you made in using the material, and give an account of the results you obtained.....

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Intermediate and Grammar Grade teachers only, should answer the following questions:

13. (a) *What methods have you used in the past, to establish the habit of continuous sight singing? Explain fully.....*

.....

.....

.....

(b) *Which of the suggestions in this lesson are you able to put at once into practice in your own grade?.....*

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

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Answer

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Q. 2.....

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Answer

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Q. 3.....

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Answer

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Q. 4.....

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Answer

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Q. 5.....

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Answer

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SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 45

Summary of Results in Sight Reading Melody Writing

At the close of the second year, we find ourselves well started on the work in sight reading. The ear training is never lost sight of, but is carried on continuously in connection with the song study. The individual development of the pupils should now be made a strong feature. Unless we are careful and painstaking, the class may develop leaders, from a few precocious children who seem to catch the work readily. These may often sing so well, and the others may copy them so quickly, that we may be deceived into thinking that all are doing the work. Children will copy each other very readily in singing, and the only way in which we can be sure that all are understanding the work, is to have an abundance of individual singing. Many times, when the class as a whole seems to be singing extremely well, you will find on close examination that four, five, or even ten children will slip along, depending on the brighter ones. With such little songs and exercises as have been given in the lessons in the Second Grade Series you should go down the rows, permitting each child to sing two or three measures alone. In fact, it is a good plan to occasionally allow a child to sing an entire new exercise quite alone, as a real test of his knowledge.

In reading from the little primers or books, see that every child has the right page, and each one is holding his book properly in the left hand, with the lower edge resting on the desk. If the book is lying flat on the desk, the child must necessarily bend over the desk to see the page, and a cramped position of the body is the result. Then, too, in this position, the child is unable to glance at you for even an instant, without losing his place entirely. With the book properly raised, let the children point to the notes with the first finger of the right hand, making a slight pressure on the page at each note. When they understand this, it is perfectly easy to ask them to give two presses to a "white," or half note. The pointed finger serves two purposes; first, to help the little learner to keep his place, which is very hard to do; and, second, to indicate the accent by the harder pressing on the first note in the measure.

When you have assured yourself that all have the right page and position, insist that every eye be on the book, and not on you, or wandering about the room. Now, count two measures, thus, "one, two; one, sing," if the exercise begins on the accented beat; or, "two-one; two, sing," if the exercise begins on the second, or unaccented note. This ensures an even beginning of the singing, which is impossible without counting the preliminary measures. In merely saying to the class, "one," or "begin," the attack is most uncertain. The leaders start off, and the others straggle along after the beat.

Now, pass up and down the rows, and observe whether the children are pointing to the notes correctly. You can tell from across the room whether a child is reading at the right place, by seeing where he points. Many times, you will find him singing along with the others by nimbly parroting, and discover that he is looking at an entirely different place on the page. Individual work is the only cure for such conditions.

We need also to continue our work in original melody writing. Write the following couplets on the board:

1. "Rain, Rain, drop, drop;
Please, Rain, stop, stop."
2. "Snow birds hopping round and round;
Here are crumbs upon the ground."

Say them over slowly and carefully, to determine whether the rhythm requires two, or three beats before each accent. Then continue somewhat as follows:

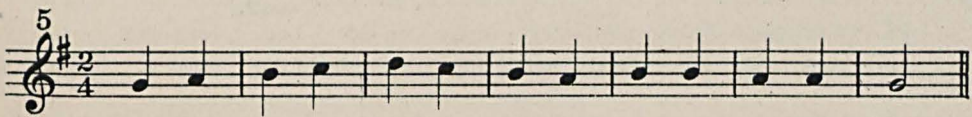
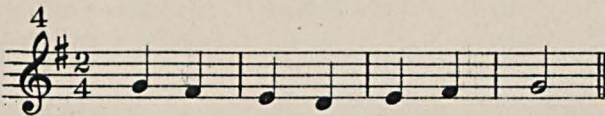
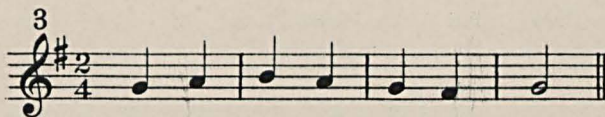
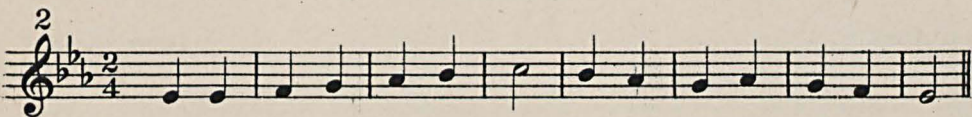
Now, who can sing the first line? This is going to be a little tune just as we have made up little tunes all the way along, only now we must get the time, or note lengths, just right. Who can make a tune for the first line? (*Some child attempts a melody.*) Now, who can sing a tune for the whole song? Mary? (*Mary sings.*) That is a good tune. Now, can we find out the syllables in Mary's tune? We have done that many times with our other melodies. (*Class gives syllable names.*) Now, who can write down the notes on the staff? We have done that before, also. Where shall we write them? Very well, and what kind of notes shall we use? Quarter notes? George may write them. Yes, that is very good. Now, who can put in the bars? Frances may try, and then we will sing the tunes with the notes, and then again by the words.

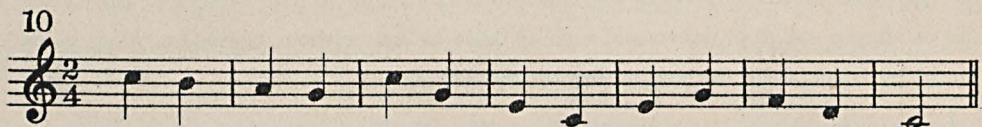
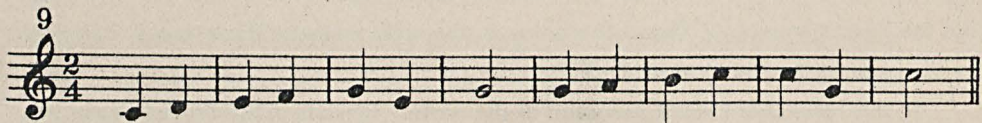
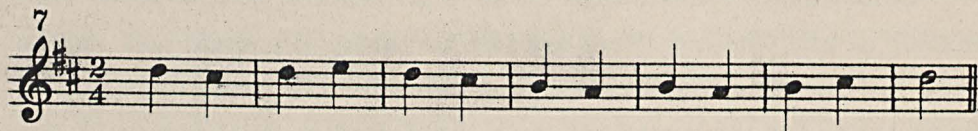
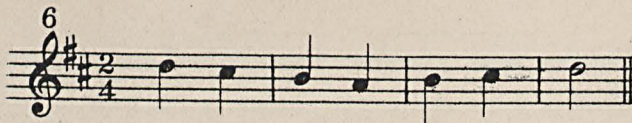
We shall very soon need to use the $\frac{3}{4}$ meter. Make it as simple as possible for the class by saying.

Sometimes we have three notes in a measure, but it does not matter at all, whether there are two or three. We shall just press once for the little black notes, and twice for the white ones, and three times for the white one with the dot after it. When we have three notes in a measure, it says "three-four" at the beginning. (*Teacher writes $\frac{3}{4}$ on the board.*)

Allow the children to count the measures in a given exercise, or song, so that they will understand how to find a certain measure when required, as "Who can find the fourth measure?" Name the notes in the sixth measure. "How many presses for the note in the fourth measure?"

If the blackboard work assigned in the earlier lessons in the Second Grade Series has been thoroughly done, the children will be able to read at sight, line after line of simple songs or exercises, such as those below, without hesitation. This point should be reached by the end of the second grade.



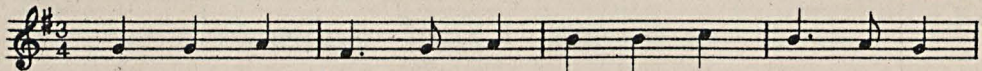


The final work in the song study in the Second Grade should be the memorizing of the second stanza of "America."

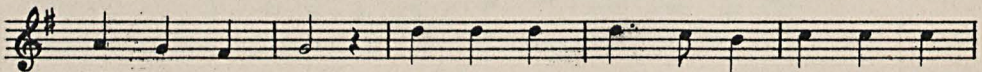
AMERICA

S. F. SMITH

HENRY CAREY (?)



1. My coun - try 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble free—



Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and



Pil - grim's pride! From ev - 'ry moun - tain side Let— free - dom ring.
tem - pled hills; My heart with rap - ture thrills Like— that a - bove.

4. What is the pupil's position at the desk during the singing lesson, as described in these lessons?
5. What are the advantages of this position?.....
6. What is one of the primary conditions upon which the teacher should insist, before beginning the sight singing?.....
7. When an exercise begins on the accented beat, how does the teacher count to indicate the attack to the class?.....
8. When an exercise begins on the unaccented beat, how does the teacher count to indicate the attack to the class?.....
9. In what way can the teacher gauge accurately the individual singing in the class work?.....
10. Why must care be taken with regard to this point?.....
11. Write an original couplet, and outline the manner in which the class may learn to write a melody for the words.....

12. Give a short Model Lesson, presenting 3-4 meter.....

13. What should be the last song studied in the Second Grade?.....

If you are not teaching at the present time, you need not answer Questions Nos. 14 and 15; if you are teaching, you must be sure to give an answer to one of these two questions.

14. If you are teaching in the Second Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your class room.....

If you can use these lessons in this way, state below how closely you followed this particular lesson, indicate any changes you made in using the material, and give an account of the results you obtained.....

Intermediate and Grammar Grade teachers only, should answer the following questions.

15. (a) *What work in original melody writing has been done by your class, and with what success?*

(b) *Do you find difficulty in presenting either the 2-4 or the 3-4 meter to your class?*....

(c) *How many stanzas of "America" can your class sing from memory?*.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

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Answer

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Q. 2.....

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Q. 3.....

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Q. 4.....

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Answer

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Q. 5.....

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Answer

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SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK


Lesson No 46

Introduction to Third Grade

Note Values

If your class in the Third Grade has received very careful and thorough training in the year spent in the Second Grade, they will probably be able to go on with the work given in the succeeding lessons; but, as a matter of precaution, it would be well for you to give them a very brief review of the blackboard work presented in Lessons Nos. 34 to 45.

It is more than probable, however, that your class has not had the efficient and thorough drill on the subject of sight reading outlined in this course of lessons. It will pay you, therefore, to take time at the beginning of the year to present the successive steps in sight reading in logical order, so that you may be entirely sure that the children have a thorough foundation for their future work. As they are a little older and more mature, they will be able to take this review study more rapidly than in the Second Grade. Although it is not necessary to take as many exercises under each topic, as are given in the lessons of the Second Grade series, all of the following points should be covered in this review:



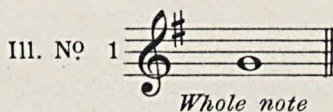
- Study of scale songs;
- Presentation of the staff;
- Scales and melodies on the staff;
- Notation, and use of the colored Do;
- Diatonic melodies on the staff;
- Training for the judgment of staff distances;
- Much written dictation;
- Training to grasp a group of notes as a whole;
- Alternate reading and writing of melodies from the board.
- Melody writing, with words;
- Observation songs.

When this review work has been finished, the class will be able to proceed at once with the study of the songs and exercises of the Third Grade, and with the new topics which are taken up in the following lessons.

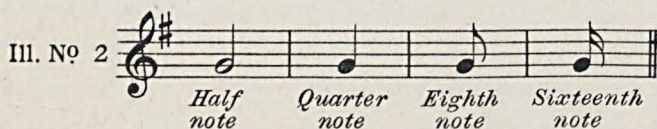
Should there still remain an untrue voice in your class, the child should be placed where he hears only the good voices, and he should be encouraged often to try to sing, but, as often, to keep still and listen. Listening to others is much more effective training for his ear, than his own imperfect attempts.

We now need to use the different kinds of notes in our work. The subject is best presented in the following simple manner:

The first thing we are going to do this year, children, is to learn about the different kinds of notes. The *whole note* is a round, open note without stem, and looks like this. (*Teacher writes as in Ill. No. 1.*)



The *half note* is an open note with a stem. The *quarter note* is a closed, or filled-in, note with a stem. The *eighth note* is a closed note with a stem and one flag; and the *sixteenth note* is a closed note with a stem and two flags. (*The teacher writes these different kinds of notes as she talks of them, as in Ill. No. 2.*)

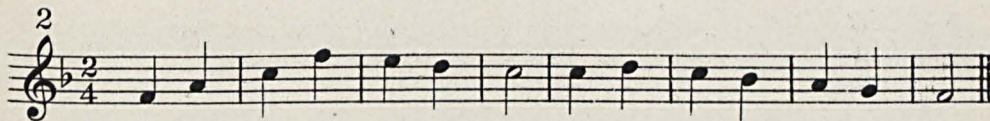


I imagine that you all know how much a quarter of an apple is, or a quarter of a dollar. How many quarters in an apple? (*Children answer "Four."*) In a dollar? Now, Miss Gray will show you a yard on the blackboard. (*Teacher draws with crayon a line 36 inches long.*) Mother buys cloth or ribbon by the yard. Who can show me half a yard? And a quarter of a yard? A whole yard? (*At each question, some child comes to the board, and responds accurately.*) Yes; and our notes are named in the same way. A quarter note is half as long as a half note, in the length of time we sound it; and the half note is half as long as a whole note. (*Points to notes on blackboard.*) You know it takes four quarters to make a yard;

and it takes four quarter notes to equal the time of a whole note. Now, when we give a quarter note one press, as we have been doing, how many presses must a half note get? (*Children answer "Two?"*) And how many presses must a whole note have? When the quarter note receives just one beat, the whole note receives four beats, or presses, or counts. The half note receives two beats, or presses, or counts. The quarter note receives one, and the eighth note receives one-half a count, or rather, two eighth notes are sung to one press. Who can go to the board and write a whole note? Who can go to the board and write a half note? And who can write an eighth note?

If we write the meter sign "two-four" (*Teacher writes $\frac{2}{4}$ on the board*), it says to us that there are two quarter notes to each measure. Who can write two quarter notes in a measure? And who can write one whole note in a measure? Who can fill a measure by writing four notes? Who can find a measure in the primer with two quarter notes? And four eighth notes? And a half note?

Such exercises and songs as the following should be carefully studied. Do not simply *name* over the notes by syllables, but pick out the difficult spots, name the notes in those particular measures, and then sing the intervals. Then begin at the beginning, and sing the song, or exercise (with words, or syllables) straight through without hesitation. Remember that this plan is of paramount importance in securing good sight reading.



The song "September" expresses beautifully the spirit of the fall of the year.

SEPTEMBER

H. H. J.

F. E. C.

1. The gold - en rod is yel - low, The corn is turn - ing brown;

2. The sedg - es flaunt their har - vest In ev - 'ry meadow nook,

The trees in ap - ple or - chards With fruit are bend - ing down,
And as - ters by the brook - side Make as - ters in the brook.

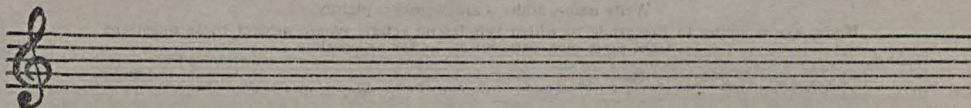
The gen - tians blu - est frin - ges Are curl - ing in the sun;
By all these love - ly to - kens, Sep - tem - ber days are here,

In dusk - y pods, the milk - weed Its hid - den silk has spun.
With sum - mer's best of wealth And Au - tumn's best of cheer.

4. How should the Third Grade teacher treat the untrue voices in the class?.....

5. What kind of notes are used in music notation?.....

6. Write, on the staff below, one example each of these notes, stating their time values....



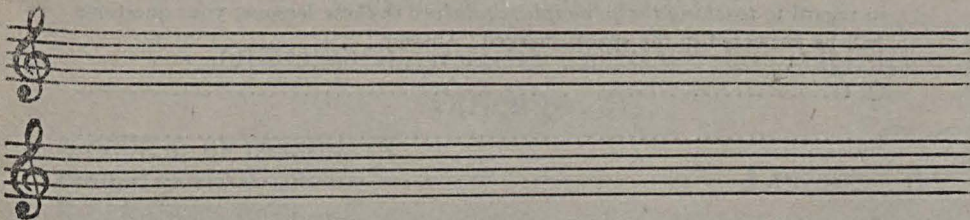
7. Give a short Model Lesson presenting the various kinds of notes to the class.....

8. What do the figures 2-4 mean, when placed in the meter signature?.....

9. Give a short Model Lesson, giving the correct presentation of the subject of the 2-4 meter signature.....

10. How should the class study the songs and exercises used for sight reading?.....

11. Give, on the staves below, two original exercises which may be used for sight singing.



If you are not teaching at the present time, you need not answer Questions Nos. 12 and 13; if you are teaching, you must be sure to give an answer to one of these two questions.

12. If you are teaching in the Third Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your class room.....

If you can use these lessons in this way, state below how closely you followed this particular lesson, indicate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

Intermediate and Grammar Grade teachers only, should answer the following questions:

13. (a) *What conditions did you find in your Grade at the beginning of the year?.....*

.....

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(b) *Where do you place those pupils whose voices are still untrue, or who have difficulty in singing?.....*

.....

.....

.....

(c) *How do you present the subject of note values to your class?.....*

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In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....
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Answer
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Q. 2.....
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Answer
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Q. 3.....
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Q. 4.....
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Answer
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Q. 5.....
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Answer
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SIEGEL - MYERS

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A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 47

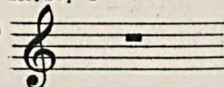
Values of Rests

The subject of rests in music is the next topic to be taken up for consideration. These very important signs in music notation indicate periods of silence. These pauses may occur as often as notes, and have quite as much importance from the musical standpoint. These rests have various time values, and the lesson on their use can be presented to the pupils in somewhat the following manner:-

Sometimes we wish to pause for a moment in singing. When we have such periods of silence, they are indicated by little figures or marks, which we call "rests." These rests are very valuable in music, and we must learn to observe them carefully. They are named according to their time-values, in just the same way as the notes, and they have the same number of beats, or presses, or counts, as notes of the same name. You remember that we had whole notes, half notes, quarter notes, eighth notes and sixteenth notes. Well, there are whole rests, half rests, quarter rests, eighth rests and sixteenth rests. This is how they look.

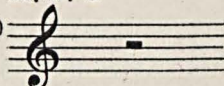
Here is a whole rest. (*Teacher writes as in Ill. No 1.*)
Notice that it seems to hang down from the staff line.

III. No 1



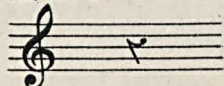
Here is a half rest. (*Teacher writes as in Ill. No 2.*)
Notice that this one stands up on the staff line.

III. No 2

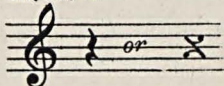


Then, there is a quarter rest that looks like this.
(*Teacher writes as in Ill. No 3.*) You will notice that it looks like a figure 7 made backwards. However, it is more usual to make it this way (*teacher writes as in Ill. No 4*), but sometimes it looks like Illustration No 3 with a little flag at the bottom of it.

III. No 3

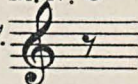


III. No 4

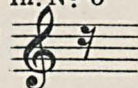


Then there is an eighth rest which looks like the figure 7.

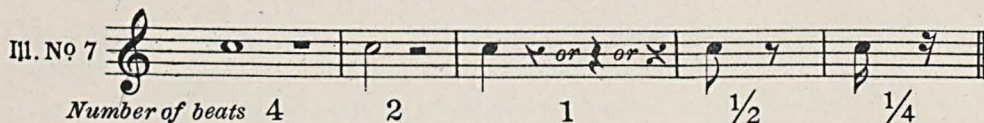
(Teacher writes as in III. No 5.)



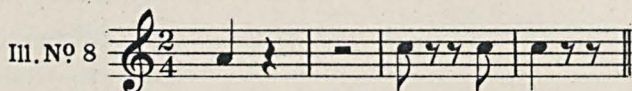
And last of all, there is a sixteenth rest which looks like a figure 7 with two flags. (Teacher writes as in III. No 6.)



Now, Miss Smith will write each kind of note with its own rest beside it, and you may tell her how many beats, or counts, or presses it will get. (Teacher writes the notes and rests as in III. No 7, and then supplies the figures 4, 2, 1 etc., as indicated by the class.)



Now, children, it is possible to fill up measures by using either notes or rests, or both notes *and* rests, at the same time. Let us see in how many different ways we can fill a measure. For example, if I write $\frac{2}{4}$ for our meter signature, I may fill the measure by two quarter notes; or one quarter note and a quarter rest; or by a half rest; or by an eighth note and two eighth rests and another eighth note; or even, if I want to, by a quarter note and two eighth rests, etc. (Teacher writes as she speaks, showing each notation as in III. No 8.)



You will remember we have sometimes used $\frac{3}{4}$ as our meter signature, and that then there are three quarter notes in our measure. Now, let us try and see in how many ways we can fill up a $\frac{3}{4}$ measure. We can use three quarter notes; or two quarter notes and a quarter rest; a half note and a quarter note; a half note and a quarter rest; a half note with a dot, in this way, etc. (Teacher in each case writes as she speaks, showing each notation as in III. No 9.)



After this explanation, and with a model on the blackboard, allow the children to exercise their own ingenuity in seeing how many ways they can find to fill a $\frac{3}{4}$ measure. Make an interesting game of it, and let each child learn to fill his measure on the staff in a different way.

Now, children, we will read and sing some exercises containing rests. Here are some in $\frac{2}{4}$ meter (See III. No 10.) We will press harder

for the first note, as usual, and press for the rests just as for the notes of the same value; but remember when we point to the rests, we must not sing because there is no note to sing; so we will just close our lips and keep silent for as many presses as the rests indicate. (*Children sing as in Ill. No 10.*)

III. No 10

Now, here are some exercises in $\frac{3}{4}$ meter with rests. (*See Ill. No 11.*) It makes no difference to us at all, because it is just as easy to make three presses in a measure as to make two. (*Children sing as in Ill. No 11.*)

III. No 11

Continue the reading of songs and exercises. In presenting the little songs, it is a wise plan to read the words to the children first, before attempting to sing them. The rhythm of the poem, strongly accentuated, will aid the class in feeling the rhythm of the song. Explain the meaning of any long, difficult, or unfamiliar word. Develop the thought of the song, and make the children understand what it is all about. Many times, the children will sing all sorts of queer words in the songs because they do not understand the meaning of the real words, and so it is well, if possible, to draw a word picture of the scene described, or the incident mentioned.

Let the children portray the action of any of the characters in the song. If there is a reference to a bird, discover whether they know that particular bird, and can tell you about his habitat, his plumage, or song. If a flower or tree is mentioned, find out whether the class knows that particular flower or tree. If the reference is to the seasons, bring out the thought of the particular season, especially the holidays therein. You must make the whole setting perfectly clear to the children before expecting them to sing the song intelligently, much less to dramatize or read it correctly. After reading aloud the words of the song to the class, in this preliminary study, you should require them to sing the notes of the song with their proper syllables once or twice; then to sing the melody through two or three times with the syllable "Loo." After this, ask them to close the lips and hum the song through, and then, finally, have them sing the words.

The song "Butterfly" will lend itself admirably to this kind of analytical song study.

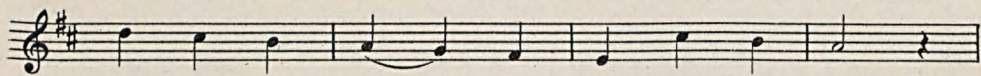
BUTTERFLY

F. E. C.



1. "But - ter - fly, tell me, where do you dwell?

2. "Un - der a leaf I sleep in the night,



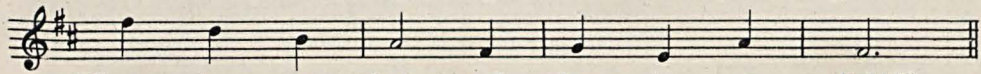
Ans - wer me quick - ly, for you can tell!

And the bright fire - flies lend me their light.



Where do you sleep, all thro' the dark night?

When I am fly - ing in the bright day,



Where is your bed, and where is your light?"

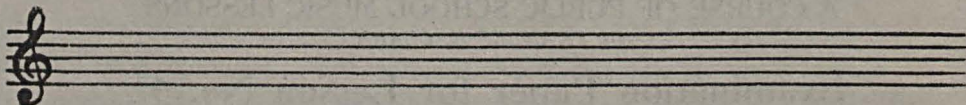
Oh, do not chase or hurt me, I pray."

CHICAGO, ILLINOIS

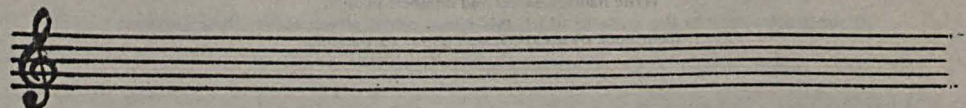
By FRANCES E. CLARK

7. What notation other than notes can be used to fill the full time value of a measure?

8. Write, on the staff below, three ways in which you can fill a measure of 2-4 time, using both notes and rests.



9. Write on the staff below, three ways in which you can fill a measure of 3-4 time, using both notes and rests.



10. Should there be any more difficulty in reading exercises in 3-4 meter, than with those in 2-4 meter?

11. In what way can the reading of a poem, or the words of a song aid the class in feeling the rhythm?

12. Give a clear outline of the manner in which all new songs should be presented.....

13. What is the new feature of the analytical song study described in this lesson?.....

14. Have you memorized the song "Butterfly?".....

If you are not teaching at the present time, you need not answer Questions Nos. 15 and 16; if you are teaching, be sure to give an answer to one of these two questions in order to secure a grade on this paper.

15. If you are teaching in the Third Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you follow this particular lesson, indicate any changes you made in using the material, and give an account of the results you obtained.....

.....

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.....

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.....

Intermediate and Grammar Grade teachers only, should answer the following questions:

16. (a) Have you experienced difficulty in teaching the subject of rests and varying note values to your pupils?.....

.....

.....

(b) Do you find that it is difficult for your pupils to sing in 3-4 meter?.....

.....

.....

.....

(c) In what way are you developing analytical song study in the class work?.....

.....

.....

.....

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

.....

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Answer

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Q. 2.....

.....

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Answer

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Q. 3.....

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Answer

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Q. 4.....

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Answer

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Q. 5.....

.....

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Answer

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.....

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 48

Four-four Meter

The next meter signature which we are to take up for study is the $\frac{4}{4}$ meter. In the little songs and exercises, we often use four quarter notes in a measure. Using the quarter note as the unit of count, or the note which receives one beat, we shall find that our meter signature is $\frac{4}{4}$, since, as usual, the *lower* figure of the signature shows the *kind* of note which receives one beat, and the *upper* figure states the *number* of these notes, or their equivalent, to be found in each measure. In the same way, we find the signature $\frac{3}{4}$ indicating, as we discovered in previous lessons, three quarter notes in each measure, and the signature $\frac{2}{4}$ indicating two quarter notes in each measure.

The meter signature, $\frac{4}{4}$, is used more generally than any other one, and as this meter gives us a long measure, we find that $\frac{4}{4}$ rhythm is nearly always used for marches, etc. It is used so much more commonly than any other meter that it is called "Common Time." Sometimes, the letter C, meaning "common," is used instead of the signature $\frac{4}{4}$, to indicate this meter. Present this new subject to the class in somewhat the following manner:

Now, children, you remember that we have measures which contain two quarter notes, and some which contain three quarter notes; that is, we have $\frac{2}{4}$ meter and $\frac{3}{4}$ meter. There is one other kind of meter which is more common than all the others. This is $\frac{4}{4}$ meter, and when we see the figures, $\frac{4}{4}$, placed at the beginning of the staff, we may know that there are going to be four quarter notes (or their equivalent) in a measure, and that we shall give four counts, or beats, or presses, to each measure. Now, we can fill this measure with notes and rests even better than we could in either $\frac{2}{4}$ or $\frac{3}{4}$ meter, for we may use a whole note, or a whole rest, since each of these has four

counts. Now, let us see how many ways we can find to fill a $\frac{4}{4}$ measure. There are a great many ways. (*Teacher draws a staff, and writes as in Ill. No 1, as she says*), For example, we can have two half notes; or we can have two quarter notes and a half rest. Perhaps we may use four eighth notes and a half rest; or even a quarter note, a quarter rest, and then another quarter note, and another quarter rest. Sometimes, we shall find three quarter notes and a quarter rest; or, again, it may be a half note and a half rest; or four quarter notes, or a whole note; or even a whole rest.

Ill. No 1



Since this kind of time is so commonly used, we can write simply the letter C if we wish (standing for the word "common"), instead of the meter signature, $\frac{4}{4}$, itself. This means that we have four counts, or beats, or presses, in each measure.

You have probably noticed in this Course of Lessons that the matter of key signature has been entirely ignored. This has been done for the best of reasons. There is no necessity, as yet, that the children should know what key signature means. What is needed now is ability to sing, and not knowledge about musical notation. The primary consideration has been to cultivate an exact and complete familiarity with the notes themselves. From their blackboard preparation, the children's eyes have been trained to read exactly, whether in one key position or another. You will notice that we have used the key of C rather less than the other keys, because of the low pitch of the lower Do. The old idea that the key of C is the natural key, is a fallacy. It is no more natural than any other, nor is it any easier to sing. The confusion has arisen from unconscious reference to the piano keyboard. It is just as easy to sing in the key of four sharps, or E, for instance, as it is to sing in the key of C. Through the blackboard training which has been outlined in this Course of Lessons, there should never be a particle of difficulty in changing the key position. The children will never know any difference except that of pitch, and will read in one key just as easily as in another.

Many musicians object seriously to presenting the staff without the clef. Their idea is entirely right. The picture is incomplete and, strictly speaking, inaccurate,

since the clef makes the staff alive, and fixes the pitch of the notes thereon. Again, strictly speaking, when we place Do on any other staff degree than on the added line below, we are using tones not represented on the staff. This inaccurate phraseology seems an unpardonable sin to many theorists, but the immediate and practical benefits to be derived from the sensible eye training apart from theoretical knowledge, are so far beyond the average results obtained in the old way, that they amply compensate for the criticism which always follows the breaking of a stereotyped rule.

The important fact remains that the first thing at the foundation of sight-reading (acquired only by many exercises) is the training of the eye and mind to take in, and judge quickly, the proper tones represented by the notes written on the staff. This work of writing notes on the staff, and counting quickly from Do in any position, is infinitely better than any amount of talk about keys, or about the theory of key signature. If, however, you find a strong prejudice on the part of either students, or supervisor against this method, simply write the key signature on the staff without comment, saying, as before: "We find Do here. The Do is shown by the colored crayon."

Since we are using the primer, where the key signatures are to be seen, it is well to place the proper sharps and flats in the staff on the blackboard, but you may still say nothing about them. In the book work, it is only necessary to tell the children where to find Do, and from their previous drill, they will read as well in one key as in another. Therefore, from the very beginning of the book work in the Second Grade, and throughout the Third Grade, we shall simply tell the children where to find Do, giving them the proper pitch, and shall let them read much and fluently from blackboard and book, without any concern for definition or theory.

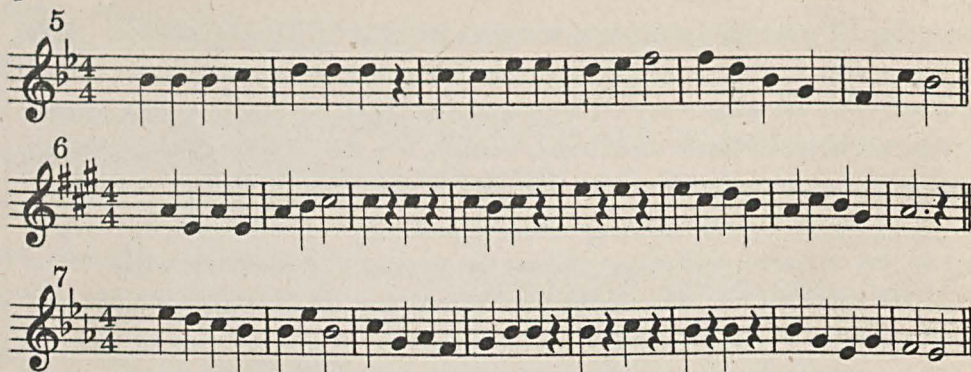
Teach the following exercises exactly as indicated in this lesson, both with reference to the explanation of the time signature, and the key signature.

1

2

3

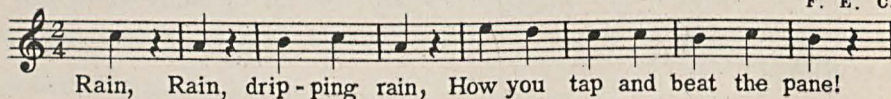
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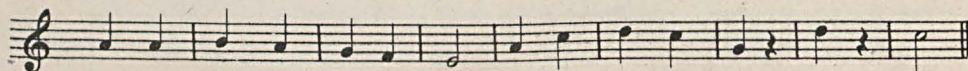
The following songs will meet a ready response among the children, if taught as suggested in Lesson N^o 47.

RAIN SONG

F. E. C.



Rain, Rain, drip - ping rain, How you tap and beat the pane!

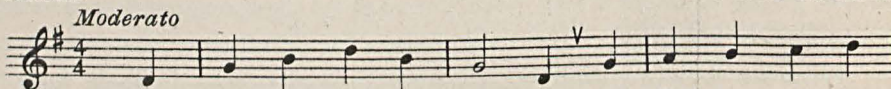


Rol - ler skates and mar - bles too, You are spoil - ing. Stop, please do.

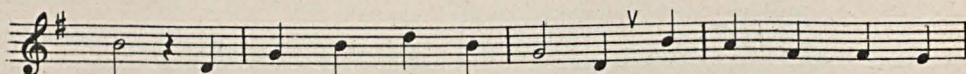
THANKSGIVING SONG

MARY VAUGHAN

Mrs. H. H. A. BEACH



1. The ap - ples have been gath - ered and piled in rud - dy
2. Thanks - giv - ing day is com - ing, the glad Thanks-giv - ing



heaps, And down a - mong the grass - es the pur - ple as - ter day! We count the nights and morn - ings that slow - ly pass a -



sleeps. We've brought the gloss - y chest - nuts from hill - sides far and way. We'll have a mer - ry fro - lic, when it at last is



near, And soon it will be com - ing, the glad day of the year! here; When har - vests all are gath - ered, and win - ter days are near.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 48

Name.....

Class Letter and No.

Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What is 4-4 meter?.....

2. What is the unit of count in 4-4 meter?.....

3. How many of these notes, or their equivalent, will be found in one measure?.....

4. Give a general statement of the rule to be followed in reading meter signatures....

5. What is another way of writing 4-4 meter?.....

6. What particular point is brought out in the Model Lesson on the lesson sheet?.....

7. Why has the subject of key signatures been ignored, so far in this course?.....

8. Why is there no confusion to the pupils in using the various key signatures?.....

9. Why was the key of "C" considered the natural key?.....

10. Why is this a fallacy?.....

11. Why is it incorrect to use the staff without the clef sign?.....

12. What other incorrect usage has been employed in presenting the staff?.....

13. What are the benefits to be derived from this comparatively inaccurate notation?....

14. What lies at the foundation of sight reading, and why does this make the use of
key signatures unnecessary for the time being?

Discuss fully.

15. What should the teacher do, if the pupils ask about the absence of key signatures?..

If you are not teaching at the present time, you need not answer Questions Nos. 16 and 17; if you are teaching, be sure to give an answer to one of these two questions, in order to secure a grade on this paper.

16. If you are teaching in the Third Grade and can put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, indicate any changes you made in using the material, and give an account of the results you obtained.....

Intermediate and Grammar Grade teachers only, should answer the following questions:

17. (a) *What method have you used in explaining to your class, the use of the figures in meter signatures?.....*

(b) *Do you find any difficulty in presenting key signatures to the class?.....*

(c) *What ideas contained in this lesson have you been able to apply directly to your teaching?*

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

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Answer

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Q. 2.....

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Answer

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Q. 3.....

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Answer

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Q. 4.....

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Answer

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Q. 5.....

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Answer

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SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 49

Ear Training

Key Signatures

The work in ear training in the Third Grade must constantly be carried on by means of oral and written dictation of scale tones, the recognition of phrases of familiar songs, and the frequent individual singing of songs. At this point, the mastery of the tones of the scale should be complete.

In dictating the scale tones, use both the numeral names and the syllable names. Always dictate the group together, and require the class to sing the tones as a group, not as separate tones. Thus, you may say "Sing Do, Re, Mi, Fa, Re, Do," "Sing Do, Re Fa Re Mi," "Sing Do, Mi, Sol." Pause after each group, for the pupils' response.

Dictate, frequently, groups of tones, using only the numeral names, such as: "Sing 8, 7, 6, 7, 8; 8, 5, 3, 1; 1, 2, 3, 2, 1; 1, 2, 3, 4, 3, 2, 1; 1, 4, 3, 2, 1; 1, 6, 4, 4, 2, 1." If you can dictate these groups very rapidly, giving one note at a time, and getting the response to it at once, you can secure the desired result of continuous singing; but unless it is done so rapidly as to permit the singing to be practically continuous, it is better to dictate the entire group at once, and require the children to sing it from memory. A little practice will soon make it possible to get a very good, smooth response from the class.

Give attention at all times to the quality of tone in the class singing. Never accept for a moment a coarse, harsh tone from the children, which they may sometimes have a tendency to give, because they are so much interested in singing the song or exercise. Never allow their attention to be distracted completely from tone production. It requires vigilance every moment on the part of the teacher, to insure good tone quality, in the class singing.

In studying the songs and exercises, take care to see that every child has the right pitch and the right line, and that every finger is pointing to the first note before you start. Insist that every child looks at his book, sings independently of the others, points to every note, sings in good tempo, without dragging, and moves along through the entire exercise without stopping. If mistakes are made, return to the point of difficulty. Correct the mistake thoroughly, and then repeat the entire exercise. If the mistake is made in a certain measure, such as the third, fourth, or sixth, do not begin at the beginning and sing the exercise over and over again monotonously, but simply drill on the difficult spot, and then repeat from the beginning, insisting

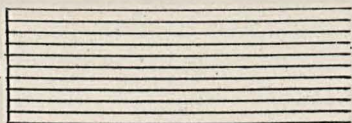
that the exercise be without mistake. It generates a spirit of carelessness to sing any exercise over and over again. The children lose interest, and look around the room, knowing that they can learn the exercise from the other children, by simply hearing it a few times, and thus save the work demanded in study.

As stated in Lesson No 48, it is, at this point, quite unnecessary for the children to know about key signature and the position of the scale on the staff, but it now becomes desirable for the teacher to understand the subject in order to tell the children where to find Do in the book exercises, and songs. The presentation of this subject to the children is taken up in detail in later lessons, and, therefore, in this lesson we shall present the subject briefly for the information of the teacher alone.

The first thing we direct our attention to is, the *letter names of the staff lines and spaces*. We have learned the syllable names and numeral names of the tones of the scale; and, as we have seen, these may be moved about anywhere on the staff. There are, however, fixed and absolute names for the notes on the different staff lines and spaces. These pitch names of the lines and spaces are taken from the first seven letters of the alphabet, that is, A, B, C, D, E, F and G. Since there are many more than seven different notes represented on the staff, these letters are necessarily repeated many times; but they alone, with their respective alterations by sharps and flats, constitute the only letter names which are given to the notes on the staff. No confusion arises from this duplication of names, because of the location of the duplicate notes on the different lines and spaces.

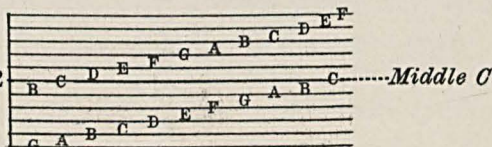
Our staff at one time consisted of eleven lines, representing, with the leger, or added, lines, all of the tones possible to the human voice, extending from the lowest note of the deep bass voice to the highest note of the soprano voice of women and children. (See III. No 1.)

III. No 1



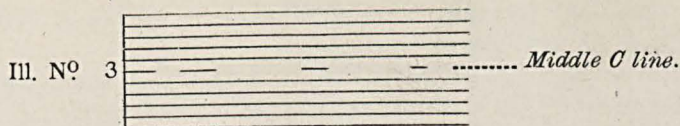
These lines were named and numbered upward from the bottom, as shown in Illustration No 2. Beginning with G on the lowest, or first line of this eleven - line staff, we find that C falls on the middle, or sixth line. This explains, therefore, why this line is called "middle C." (See III. No 2.)


III. No 2

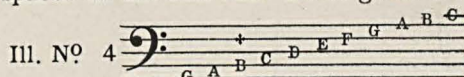



These eleven lines, called "The Great Staff," became exceedingly cumbersome and confusing to use, so the custom soon arose of leaving out the middle line, save for a fragment of it here and there as it was needed for a note upon it. This

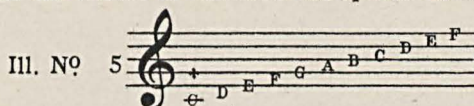
arrangement, therefore, divided the staff into two parts, somewhat separated to make reading on the staff easier, as shown in Ill. No. 3.



The lower part of the staff is named the "bass staff" and is always known by the clef sign which distinguishes it. This is called the F clef; the sign,  as you see, curls around the line on which F comes, in the staff. This figure is a conventionalized form of the old style letter F, and the use of this clef indicates that the names of the lines and spaces on this bass staff are as given in Ill. No. 4.



The upper part of the Great Staff is represented by the treble, or G clef,  because upon this staff is written music to be sung by the treble, or soprano, voice. This clef sign is a conventionalized form of the old style letter G, and is now modified to its present form, curling around and fixing the position of the letter G on the second line of the upper division of the Great Staff. You will see, therefore, that these staff names of the notes are very important, and must be well memorized. The use of this clef indicates that the names of the lines and spaces on which it is placed, are as given in Ill. No. 5.

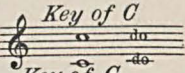
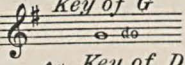
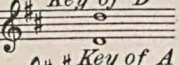
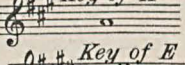
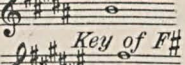

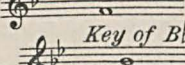
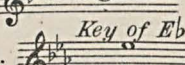

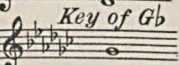
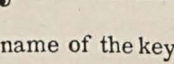


Each line or space may be made to represent three or more tones, by means of characters called sharps and flats. A sharp (#) indicates a tone a half step higher than the original tone; and a flat (b) indicates a tone a half step lower than the original tone. Tones thus produced are intermediate, or "between-tones." Thus, we have the tone, or pitch of C; between that tone and D is the tone, C# (if it takes the place of C), or Db (if it takes the place of D). Between D and E is another "between tone," called D#, or Eb, according to the use to which it is put. Between F and G, the tone is called F#, or Gb, etc.

As you learned the scale ladder in previous lessons, you found that the distance between the third and fourth, and the seventh and eighth rungs of this ladder, was only half as far as the distance between the others. Now, when you place Do on C, the half step between Mi and Fa (3rd and 4th) just fits the half step between E and F; and the half step between Ti and Do (7th and 8th) just fits the half step between B and C. If we put Do on any other staff degree than C, we must use some between-tones, or sharps or flats, to keep the scale perfect according to this pattern. Therefore, when these extra tones are used, we must hang up signs, as it were, to indicate that this is to be done. These signs are the group of sharps or flats known as the signature, which are frequently found at the beginning of a song or exercise. In singing, they merely indicate where to place Do. In playing the piano, or other instrument, of course they indicate a great deal more, since it becomes necessary to play different notes than the simple white keys found in the scale of C.

When we place Do on G, or the second line, we are compelled to use F# instead of F in order to retain the tones of the scale pattern. We therefore hang up a sharp on the F line as a signal that we are doing this. This sharp constitutes the signature for this composition.

When we place Do on the D line, or on the space below, we must use F# and C# in order to retain the scale pattern, and so we hang these signs up in their respective places on the fifth line and in the third space to show the "signature" or "key." This same plan is followed out through all of the keys requiring from one to six sharps, and from one to six flats. For the present, it will be sufficient for you to memorize these signatures arbitrarily, just as you would the multiplication table.

No sharps or flats is the sign of the key of C;	
One sharp (#) is the sign of the key of G;	
Two sharps (##) is the sign of the key of D;	
Three sharps (###) is the sign of the key of A;	
Four sharps (####) is the sign of the key of E;	
Five sharps (#####) is the sign of the key of B;	
Six sharps (#####) is the sign of the key of F#;	
One flats (b) is the sign of the key of F.	
Two flat (bb) is the sign of the key of Bb;	
Three flats (bbb) is the sign of the key of Eb;	
Four flats (bbbb) is the sign of the key of Ab;	
Five flats (bbbbb) is the sign of the key of Db;	
Six flats (bbbbbb) is the sign of the key of Gb;	

The position of Do is, of course, indicated by the name of the key, since these names show the pitch on which the scale begins; that is, we say we are singing in the key of D when we place Do on D; or we sing in the key of A flat when we place Do on A flat. The position of Do, or 1, names the key.

This brief explanation, as we have said, is made entirely for the benefit of the teacher. The manner of presenting the subject to the class is given in a later lesson, and for the present it is only necessary for the teacher to say to the children, "Now, Do is on the second line," or, "Now, Do is on the third line," or, "Now, Do is in the second space," etc. This is enough for the children to know, in order to sing in any given key.

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... } Class Letter and No.
 } Account No.

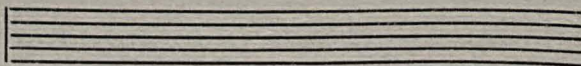
Town.....State.....Percentage.....

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

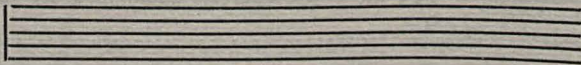
1. Give a brief, but complete, resume of the means by which ear training can be continued in the Third Grade.....
2. In what way should the teacher encourage good tone quality in the class singing?.....
3. (a) What important direction must be given by the teacher, before the class begins to sing?.....
- (b) Why is this absolutely necessary?.....
4. What policy must be pursued by the teacher, if mistakes are made in the sight singing?
5. Why is it not advisable to sing the entire exercise again in order to correct a single mistake?
6. State fully what previous instruction you have had in the use of key signatures.....
7. What kind of names have we given heretofore, to the staff lines and spaces?.....
8. Why is it necessary to learn the letter names of the notes on the staff?.....

9. What are the letter names of the notes, and why are they sufficient for all notes which are employed in writing music?.....
-
-
-
10. (a) What is the great staff?.....
-
- (b) Explain its use.....
-
-
-
- (c) Draw the great staff, in the space below.....

11. How does middle "C" get its name?.....
-
-
12. On the staff below, write the bass, or F, clef sign, and write the first two measures of "America" in the key of G.



13. On the staff below, draw the treble or G clef sign, and write the first two measures of "America" in the key of G.



14. (a) What is the effect of a sharp on a given tone?.....
-
- (b) What is the effect of a flat on a given tone?.....
-
- (c) What is a "between tone"?.....
-
15. Explain the construction of a major scale, and tell why it is necessary to alter some of the tones in a given key in order to write the scale correctly.....
-
-
-

16. In the space below, write out the table of key signatures given on Page 4 of the lesson sheet

If you are not teaching at the present time, you need not answer Questions Nos. 17 and 18; if you are teaching, be sure to give an answer to one of these two questions, in order to secure a grade on this paper.

17. If you are teaching in the Third Grade and can put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the condition in your class room.

If you can use these lessons in this way, state below how closely you followed this particular lesson, indicate any changes you made in using the material, and give an account of the results you obtained

.....
.....
.....
Intermediate and Grammar Grade teachers only, should answer the following questions:

18. (a) *Indicate briefly the methods which you are using for ear training, in your class work.*

-
.....
.....
(b) *Have you used the great staff in explaining staff notation to your class?.....*
.....

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

.....

.....

Answer

.....

.....

Q. 2.....

.....

.....

Answer

.....

.....

Q. 3.....

.....

.....

Answer

.....

.....

Q. 4.....

.....

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Answer

.....

.....

Q. 5.....

.....

.....

Answer

.....

.....

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 50

Individual Work

The Third Grade is the place "par excellence" for individual work. The children have by this time learned how to read well from the printed page, and it is a pleasure for them to display their ability by standing and singing an exercise alone. In no other way can you be certain whether all the children understand the work, or whether the singing comes from a dozen bright and musical children, while another dozen follow on after them, simply imitating the leaders. You will find that the class singing soon becomes very ragged and weak if the latter condition is the case. Not infrequently, you will find that one or more children (usually boys) fall into careless habits at this point, and lazily "parrot" what they hear some others sing, instead of looking for themselves, to see just what the note is. This condition must always be guarded against, and the best cure for it is found in individual singing.

At least once each week, there should be individual work from every child in the room, and the following method can be used to hear each child in the class, even if there are but a few minutes in each lesson period for this work. Take up one of the songs or exercises that the class has already sung once. Ask the first two children in a given row to stand. Let the first child sing an assigned portion, either two or four measures. The second child takes up the exercise instantly when number one ceases, so that the singing will be continuous. As number one finishes, let him drop quietly into his seat at the same moment that the third child rises quietly. He stands with finger pointing to the right place in the book, while number two sings, and is thereby ready to take up his portion of the song without break. When number two finishes and sits down, the fourth child rises, and number three continues to sing in the same manner as the others. Thus, there will be two children standing at all times during the exercise, and no time is lost. Taken in this way, it is very easy to hear every child in one or two rows in a few minutes, at either the beginning or the close of the regular lesson. By going around the class at least once a week, in this way, you will know exactly which child is reading accurately and quickly,

which one is stumbling and blundering, and which one is entirely lost and has not understood the work which the rest of the class has done. After two or three such tests, you may skip over the bright children whom you are sure can read everything in the lesson, and devote your time to the slower ones, who need more attention in order to make up the average of the class work.

These class tests should be varied as much as possible. Sometimes require the class to sing the exercise through once, and then call upon the individuals. Sometimes again, call upon the individuals first for a reading, before the class has sung the song or exercise. In this work, call for volunteers first, and then later, go down the rows in regular order. After discovering that certain children stumble and are deficient in their work, it is well to give them private or special help, taking them patiently over the lesson, until they, too, are able to read and write all the work prescribed. This may be tiresome and difficult work after your day's routine, but the result will more than justify the means.

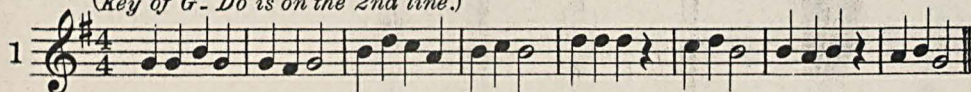
"A chain is no stronger than its weakest link," and the reading of a class, though it may appear to be remarkably prompt and correct, is really no better than the ability of the weakest six or eight in that class. Sight reading, to be worthy the name, must be what it purports to be, namely, reading at sight by the pupils themselves. Remember, that when we speak of reading, we mean *singing at sight*, and have no reference whatever to the pernicious habit of monotonously *naming* over the notes before attempting to sing. This practice must be avoided under all circumstances, since the children must get and keep the idea that the note characters, or syllable names, represent tones which are sung, not words which may merely be spoken.

One of the serious drawbacks to the individual work of the children in sight reading is the overzealousness of the teacher. Many teachers will insist upon singing along with the children. This is all very well for the songs, if the teacher wishes occasionally to do so, but for intelligent sight reading, she should *never* sing with the children. This is true for various reasons. The children are bound to imitate the teacher, and will follow the motions of her lips and "read" beautifully without looking at the book at all. If the teacher is singing, she cannot hear well the work of the children, much less detect the mistakes of any one child. Her work in teaching the songs and exercises should be corrective, and indicative of the right way. If the children sing wrong, give them the interval, note or phrase; if a new step is to be presented, illustrate the point clearly, but do not actually read the whole exercise for them, or with them, since it robs the children of the power of independent thinking, the very thing which we are trying to inculcate.

If the children have learned to read independently, this individual work will be most delightful and the children will do it easily and with much pleasure. If the teacher has been unconsciously carrying the burden of the class work instead of letting it rest with the children, each individual test will reveal the fact. While, for good reasons, we lay much stress upon the tone quality, ear training, song singing and song analysis, the real and vital test of the value of teaching is shown in the ability of the children to read, by themselves, those songs and exercises which are suited to their grade.

The exercises given below will be found excellent for such individual work. In giving them, it will be necessary for you to indicate, each time, the location and pitch of Do. Thus, for Exercise No 1, we will say "Do is on the second line;" for Exercise No 2, "Do is in the space below and on the fourth line." We give, in these exercises, the name of the key to which each belongs, and in studying them you should refer to Lesson No 49, page 4.

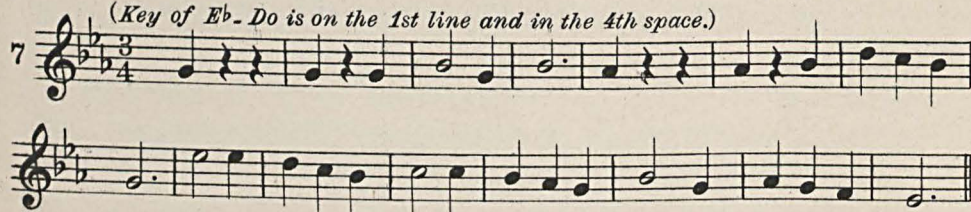
(Key of G- Do is on the 2nd line.)



(Key of B \flat - Do is on the 3rd line)



(Key of E \flat - Do is on the 1st line and in the 4th space.)



(Key of A \flat - Do is in the 2nd space)



The song, "The Sunshine's Message," is excellent song material for the Spring months.

THE SUNSHINE'S MESSAGE

HARRIETT M. MILLS

ELSIE A. MERRIMAN



1. The_ lit - tle brown buds had a mes - sage From the
2. And the brown twigs smiled to hear it, For
3. And the moth - er tree said soft - ly, To her



sun - shine one bright day;_ And they told it to their
it was a mes - sage sweet,_ And they told it to their
root - lets bur - ied low,_ "We must hast - en, says the



neigh - , bors, The brown twigs a - cross the way._
moth - er tree, To make their joy com - plete._
Sun - shine, To help the brown buds to grow?_

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By *FRANCES E. CLARK*

Examination Paper for Lesson No. 50

Name..... } Class Letter and No.
Account No.

Town..... State..... Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Discuss fully why the Third Grade is the most advantageous place to give individual training to the pupils.....

2. Explain carefully the method by which the teacher can hear individual singing from every child in the class, at least once a week.....

3. Can you suggest any other plan by which the same result can be accomplished? If so, explain it fully.....

4. What should the teacher do with the few children whom she finds to be deficient in these individual tests?.....

5. Why must we avoid *naming* the notes before attempting to sing them? Discuss fully
6. In what way is the teacher apt to hinder, rather than advance, the work of the class?
7. Give three reasons why the teacher should not sing with the children.....
8. When should such singing be permitted?.....
9. In general, what should be the attitude of the teacher toward the class work?.....
10. Why is this more helpful than singing with the class?.....
11. What is the real and vital test of the value of your teaching?.....

12. In what way can the teacher indicate to the class what key is used, in the sight reading exercises and songs?.....

13. Have you memorized the song, "The Sunshine's Message?".....

If you are not teaching at the present time, you need not answer Questions Nos. 14 and 15; if you are teaching, be sure to give an answer to one of these two questions, in order to secure a grade on this paper.

14. If you are teaching in the Third Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, indicate any changes you made in using the material, and give an account of the results you obtained.....

Intermediate and Grammar Grade teachers only, should answer the following questions:

15. (a) *Have you given individual tests in your class work?*.....

(b) *What are the results of these tests?*.....

(c) *Name three songs which you have used for class singing, with good success.*.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer."

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

